

at sampled

85p



Rat & Jet Rap
The Doors Connection
Mishima
The Glee Club
Carol Aid

La Folie
The Challenge up-date
Agony Column
French Ear Kiosks

strangled

EDI

VOLUME 2 NUMBER 23

APRIL 1986

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AND YOU • DESIGN & TYPESETTING ISLAND GRAPHICS
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Please include a stamped addressed envelope with all enquiries.



Photo: Claude Gassian

Record News

It looks like the band may release a new single in June and the album should be ready for release later this year. Sorry, we have no titles at the moment.

Live Dates

There is a possibility that the band may play some dates in the summer, including TV appearances in Poland and Iceland. These are unconfirmed at the moment but those of you who would like more information should send us a sae — marked 'summer dates' — and we'll send information to you if and when the dates are confirmed.

SIS Staff

Anne Loukes has unfortunately left us in order to write romantic fiction for women's magazines. We hear that a Mills & Boon contract may well be in the offing. Something of a change from the kind of work she was doing at Amnesty International and *strangled*, but we wish Anne success in the field she has chosen. We regret that the feature on violations of human rights mentioned in *strangled* 22

will probably not now appear. We are trying to manage with just two full-time staff but would appreciate hearing from any reader who would like to contribute articles for publication in *strangled*.

Smiths Crisps

Alex Gilmour of East Kilbride has sent in this crisps packet with a Stranglers question on it. We checked the answer and were please to see that it is correct. Smiths have even spelt the four names correctly — well done Smiths!



Q Name the four members of The Stranglers.

For answer, open bag and see other side of the above panel. There are dozens of different pop questions on packs of Smiths Crisps. See special multipacks with FREE D... ..

T O R I A L



Photograph of a Stranglers inspired montage by Bruce Thurman, Paris

Aural Quest

Neil Holdway has offered to help anyone who is having difficulties with the computer game, the programme of which was free with the cassette version of **Aural Sculpture**. You can write to Neil at 57 Bouverie Parade, Sneyd Green, Stoke-on-Trent, Staffs ST1 6JH.

Live Tapes

Please note that bootleg recordings of the band playing live are illegal and we cannot accept small ads including these audio or video tapes for publication in **strangled**.

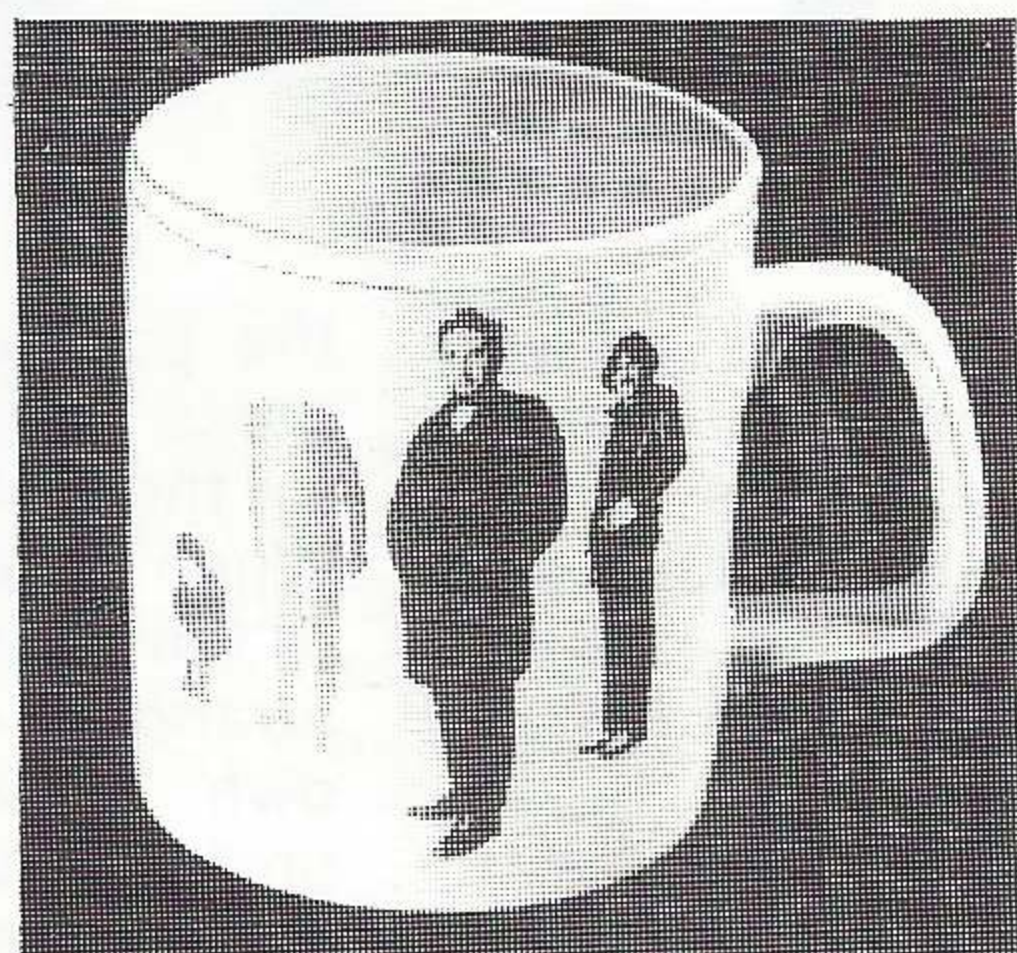
Thank You!

Thanks to all of you who, after our plea in **strangled** 22, sent in an extra £1 to cover the increased cost of your subscription. Special thanks to Davy from Glasgow and Mark Chadwick of Warrington, who were particularly generous.

JJ At The Mixing Desk

JJ has recently mixed albums for two European bands — The Revenge from Belgium and Ping Pop from Norway.

New Merchandise



Black & White Mugs

Yes, you can now have your very own Stranglers mug to use with your Stranglers beer mats! The mugs are glazed white with the **Black & White** album sleeve design printed on the front and a black Stranglers logo on the back. If this proves to be a successful item we may introduce new designs on mugs in the future.

Euroman Promo Poster

Unfortunately we have now sold out of the **Feline** posters, but we have introduced a **Euroman** promo poster. This poster is something of a collector's item because it is printed from original 1979 artwork, which was rescued somewhat miraculously from the EMI art department just as it was closing down about five years ago. It features a full list of the **Euroman** tour dates, the album sleeve picture and a photo of JJ along one side. The poster measures approx 16" x 23½" and is printed in black on white art paper.

Collection Songbook

The **Collection Songbook** has recently been out of print. When our stocks ran out Paul managed to persuade IMP to re-print, and the new version of the

Jet Washing Powder

As discovered by Saz while on holiday last year. But does it keep your blacks black?



songbook includes an extra track — **European Female**. Unfortunately the price of the Songbook has had to go up to cover the cost of the extra track and increased costs of re-printing.

My Young Dreams Shirts

We have now completely sold out of **My Young Dreams** shirts and we will not be printing any more of this limited edition.

Comet Records

Comet Records in Dublin now stock **strangled** (Vol 2 No 14 onwards) as well as the four singles available from SIS. You'll find them at Unit 2, Chatham Court, Chatham Street, Dublin (tel Dublin 792044). Special thanks from everyone at SIS to David Bell for all his hard work in promoting **strangled** in Ireland!

A snippet from conversations overheard between Rat Scabies



Photo courtesy of MCA Records

RAT JET RAP

RAT Tell me about **strangled** then. What's it for?

JET It's a communication link between us and those who are interested in what we do.

RAT Isn't it just a conveyance for *The Stranglers*?

JET Well yes. It conveys ideas, opinions and information.

RAT Why do you do it? I mean, it's not an everyday publication. You can't buy **strangled** in *Smiths*; you don't pop into your local newsagent for your ounce of tobacco and your copy of **strangled**, do you? Surely it's the sort of thing where your friend gives you the address of the magazine because if you're into the band it gives some quite useful information?

JET Yes, that's largely true, although it's available these days in a lot of the larger record stores. You must understand that **strangled** was originally intended to be the solution to a particular problem, a

problem faced by most bands as you know. That is: what do you do with all the mail that is sent to you? It's simply impossible to answer it all yourself and

You don't pop into your local newsagent for your ounce of tobacco and your copy of **strangled, do you?**

the solution adopted traditionally just doesn't work. The fan club run by amateurs is, by definition, doomed to failure. Any temptation to dump it all in the nearest dustbin has for us always posed a moral dilemma. On the other hand, the fan club run by a hired professional merchandising company is also unsatisfactory, since the company's main objective will be to exploit the merchandise potential at the expense of

the poor old fan club and in any case these companies are usually unqualified for the task of answering all these letters. When we set out to overcome the problem of the big fan club rip-off, we established **strangled** as the mouthpiece of SIS, our own organization which deals professionally and efficiently with all these problems, and I can tell you with some candour that SIS is simply the best in the world.

RAT I enjoyed your other publications — I did read them. What are they called again? *Much Ado* and *Inside Information*. You know — *The Stranglers in prison*. I found them much more enjoyable to read because I felt that whether it was true or not that was the story that they refused to publish. I felt that it was all very realistic. I had faith in what was being said in the books as being pretty much first hand.

JET Well, that's understandable. **strangled**, as I have said, is for the most

and Jet Black in a dark cellar somewhere in London.

part aiming information at people who are seeking it. Whereas the two books you mention are both stories. True stories, but stories — ie drama. I would expect drama to have a wider appeal than specific information.

RAT I suppose what I mean is, do you get as much satisfaction from publishing something like that as you do from the magazine?

JET Well, there isn't really any difference. The satisfaction comes from knowing that people, whoever they are, are actually interested in reading what you have written.

RAT I remember reading one letter in *strangled* from someone who seemed to believe that you were an alien from outer space communicating with outer space via your drum patterns. That's something I find rather difficult to swallow.

JET What, my drum patterns?

RAT Well, not only your drum patterns, dear boy, but the fact that you could possibly be communicating with space, because if that's how you do it then I dread to think about the garbled messages someone must be receiving from *The Damned*.

JET That was quite an extraordinary letter, but we do like to cater for all tastes.

You'd be amazed at the number of people who throw crosses at Dave Vanian.

RAT Do you think the person who sent that letter in really believed you to be an alien from outer space, or were they just trying to be humorous in the hope that they would get their letter published? I mean, a large number of any band's public, mine included, do believe very odd things about the people they go to see and whose records they buy. You'd be amazed at the number of people who throw crosses at Dave Vanian, and we've even had people smother a whole dressing room in garlic! I'm wondering if it's just my band that's suffering these kind of lunatics, or is it that every band has their fair share of these freaks?

JET Well, I'm sure that that letter was supposed to be humorous, and as I said, we like to cater for all tastes. Our contributors range from the road sweeper to the university professor, but yes I'm sure every band sees its fair share of nutters. I remember some years ago, there used to be this bloke who'd jump on stage every night and stick his fingers down his throat and then throw up! Then there was Danny Tricket. His claim to fame was that he managed to get mugged every single day of the week! Oh boy, we've seen them all.

TIME TRAVEL

RAT I have this theory about time travel. If we accept the fact that eventually time travel will be possible, why hasn't anybody from the future come back to see us?

JET Because they can't?

RAT I've been thinking that maybe UFO's might be people from the future that've developed the technology to come back but aren't going to actually land because they could mess up their own evolution.

JET Didn't Einstein develop the idea that time travel was a theoretical possibility but not an actual one, at least not for us humans?



Photo courtesy of MCA Records

RAT Well Einstein was a bit of a starter, wasn't he? He didn't follow through very well with his theories.

Einstein was a bit of a starter.

JET Unfortunately, he snuffed it.

RAT If Einstein had been correct, why didn't he just whisk off a few hundred years into the future?

JET Because he couldn't... Well, I'm no scientist, but wasn't it the gist of his famous theory that time is a co-ordinate of space, and that the universe is constantly expanding or contracting? I believe that the implications of his theories encompass the idea that if you were to go whizzing around the universe at close to the speed of light, time, for you, would have a different value to us back here on earth. So if you were away on



Illustration Stephen Beaumont

your journey long enough, you would return home to find that everyone you knew was dead and buried, or perhaps I've got it the wrong way round. Maybe you get back home only to find that all your friends hadn't been born yet! Perhaps we can get one of our boffin **strangled** readers to give the correct version. Anyway, I believe that is how time travel is a theoretical possibility. The H.G Wells notion of time travel, where you'd just open up your garage and climb into your time machine and emerge from it ten minutes later in 1066, is no more than the invention of a storyteller. The idea that UFOs might be time travellers is an interesting one. I suppose that if Einstein was right, then it's slightly believable.

THE OCCULT

JET I've been wondering if perhaps UFOs, like all the other occult phenomena such as ghosts, monsters like the Yeti and Nessie, saintly apparitions and all the rest of it, might be different parts of one and the same thing — another universe. A negative one to our positive one, or what some people might call the spirit world. Perhaps it's just another dimension which exists before our eyes but we can't see it, in the same way that say radio waves have always been here, but it wasn't until someone invented that little box with valves in it that we were able to actually hear them.

RAT But didn't radio waves have to be pushed out in the first place?

JET Well, they were always there as a natural phenomenon. I mean, it might not have been music or Match of the Day but they were always there. What you might call celestial noises. If you had said to someone a thousand years ago that one day everyone would have a little box from which you could hear music and conversation you'd have been considered mad. So it is preposterous to suggest that one day someone will invent a little box that will enable us to observe this mysterious dimension that we only occasionally get glimpses of through some rare freak of nature?

RAT Don't you think that's a bit like saying does a tree make a noise when it crashes down in a forest when there's no one there to hear it?

JET No. We have the technology to enable us to hear trees crashing if we really wanted to do that, but we haven't the technology that will enable us to understand the occult. Trouble is, we've been to the moon and we can send messages around the world in milliseconds and we think we're so clever, when in terms of what could be achieved we're probably quite primitive.

It seems to be human nature to fear anything that you don't understand.

RAT So what about things like witchcraft? Where does that fit into things — that's bracketed in the same field?

JET It's probably more of the same. All of the occult is unknown and fearful. If we ever get to the bottom of it, we'll probably find that it's not as bizarre as we think it is. It's because we don't know that we're fearful. It seems to be human nature to fear anything that you don't understand.

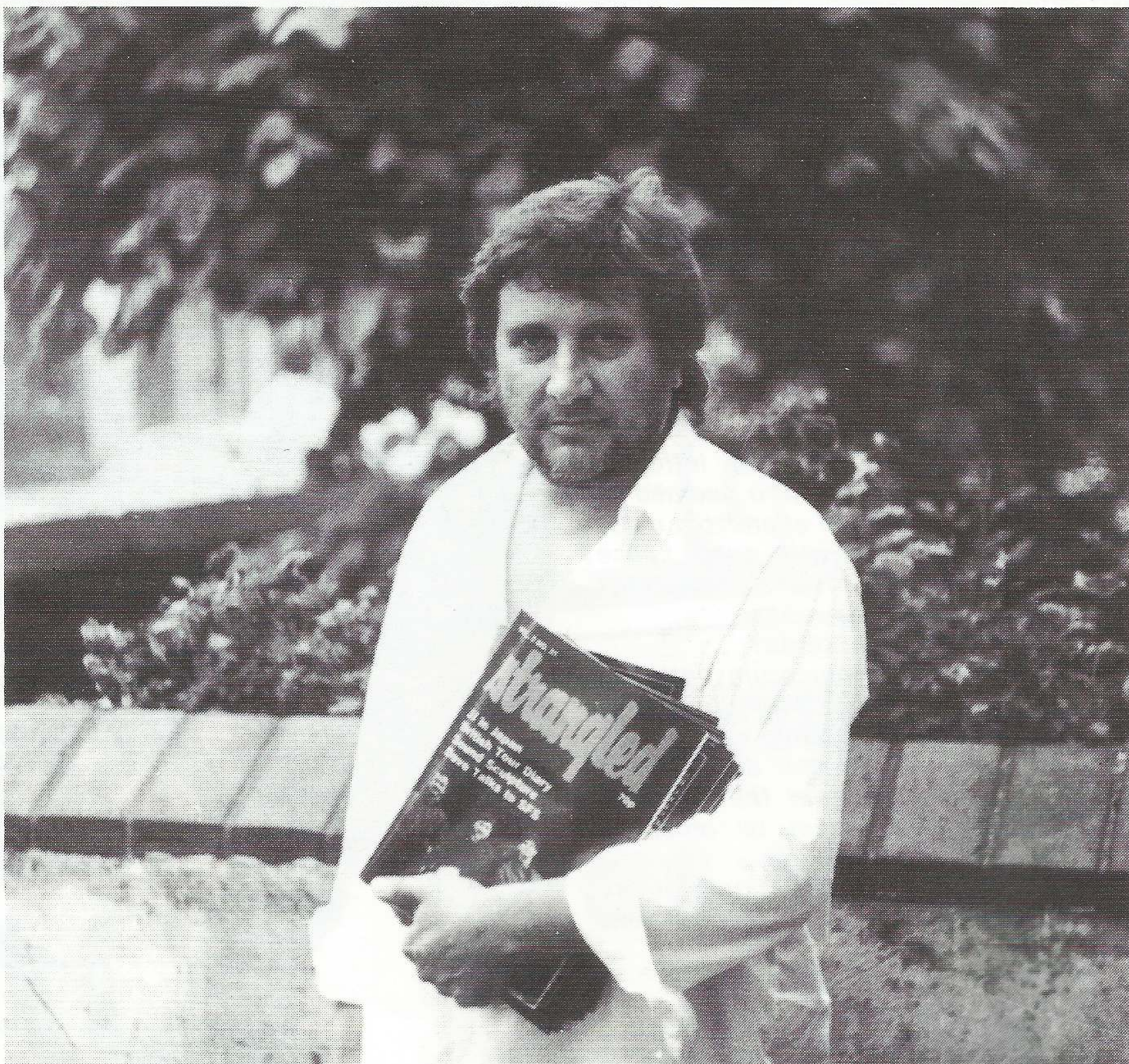


Photo Mark Oliff

MUSIC

JET How important do you think drums are to contemporary music?

RAT Incredibly important. Drums are the backbone of all contemporary music. Disco for instance just wouldn't be disco without the drums. Even the simplest

Drums are the backbone of all contemporary music.

drum pattern remains the solid base for the music to hang itself on to. The drums are all. A band is only as good as its drummer.

JET Is it possible that you might be just a tiny bit biased?

RAT Yes, I could, but the reason I don't think I am is because I've gone through life as a very average and mediocre person. I had average results at school; I was averagely intelligent, and all the time the one thing that always did excite me was the sound of drums being banged. So I regard myself as being a very normal person and consequently my love for the drums seems to be very normal to other people. If there's a good drummer in a band, they will always notice him. If there's a rotten drummer in a band, they will also notice that. A drummer that just plays along and isn't noticed is just a drummer.

JET You play other instruments as well, don't you? A lot of people don't know that you play guitar and I think keyboards as well, don't you?

RAT Well, a little keyboards.

JET How important is that to you?

RAT Well, it's an advantage to pick up an instrument like a guitar, not knowing anything about it at all and then to create songs from there. I feel that with a lack of knowledge you're inspired to do things that aren't in any text book, which a trained guitarist wouldn't dream of playing, just because it's so blatantly

simple. So I think there are great advantages to be had from that. At the moment I feel quite stalemated with the guitar when I pick it up, because I've now reached the point where I know enough about playing the guitar to have lost the naivety I used to find so essential for writing songs.

JET Yes, that makes sense. I think most of the really creative musicians start out in just that way and don't have a great

To get a gig you had to be an Eric Clapton who'd been practising in your bedroom for fifteen years.

playing ability so much as creative ability.

RAT I think it's important that people are just given an instrument and told, this makes a noise, there it is, figure it out for yourself. That's what I liked about the punk days — the simplicity of it all. Its simplicity was a kind of statement of rebellion, and it was creative inasmuch as it destroyed the old illusions. As you know, at that point in time in order to get a gig you had to be an Eric Clapton who'd been practising in your bedroom for fifteen years before a band would even consider having you. Nobody used to say, well, you've got to learn somewhere. That wasn't in anybody's vocabulary. It was great that it destroyed that and I think we've had some great things come out of it. Some of the successful acts like Adam and the Ants, for example, wouldn't have happened if punk hadn't been available. And Boy George certainly wouldn't have been allowed to look like Boy George, because I think that once punk had come along people had seen it all, so I think the thought of seeing someone who dresses up as a girl and singing was not as bad as seeing someone covered in studs who's going to throw up all over you and then rob you blind for letting them do it.

THE DOORS connection

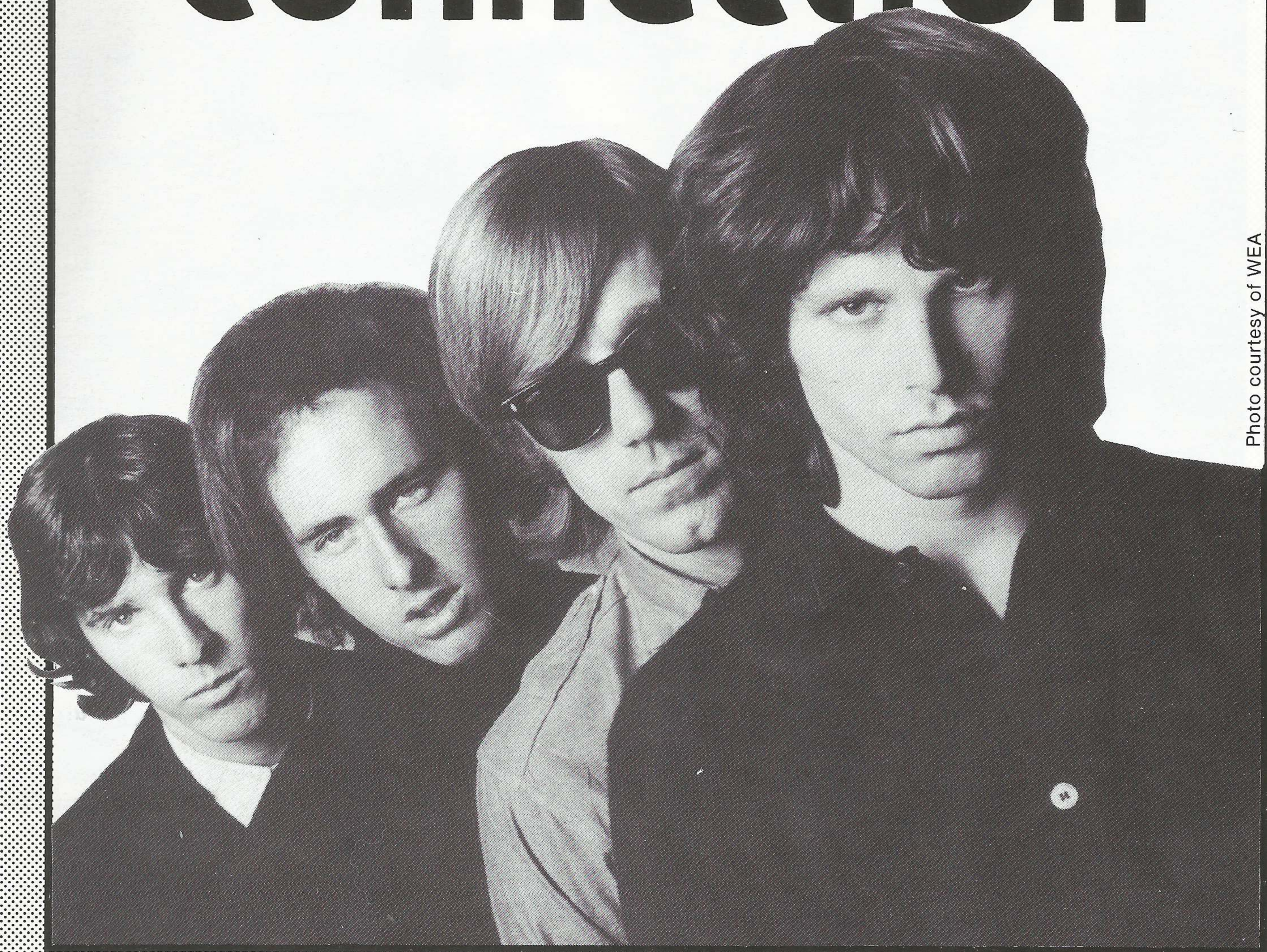


Photo courtesy of WEA

A continuing debate since 1977 has been the supposed similarities between The Stranglers and the late '60s LA based band, The Doors. Critics have, since **No More Heroes** invaded the airways in '77, consistently strived to pinpoint doubtful comparisons, but that in general is the messy format of contemporary music criticism.

Evaluating rock music is an art still evolving. It is much easier to compare and look smart than to think and look ridiculous. One argument exists that The Stranglers, to be blatant, are a modern day version of The Doors. Inasmuch as Boy George is the best today can offer to match an early David Bowie, it is there with the potential image that comparisons must stop. Comparisons in rock music have no ending. The Doors' Jim Morrison admired Mick Jagger, who

Boy George is the best today can offer to match an early David Bowie.

copied Elvis Presley, who in turn borrowed old blues tunes from negroes, who imported them into the US from a shamans' supper dance somewhere in Central Africa. Music's lineage. The Doors' debut album in 1967 is a renowned

classic, with Ray Manzarek's melodic keyboards and Morrison's Rimbaudian lyrics unprecedented in the 1960s. Later that year they rush-released their second album, **Strange Days**. Exactly a decade later The Stranglers adopted a similar attitude by releasing their first two albums in one year.

The above mentioned Doors albums were apocalyptic in outlook and two themes bore through — sex and death. The same



Photo courtesy of WEA



cannot be said for the first two Stranglers albums because, initially, the US in 1967 was not the UK of 1977. It is *The Stranglers*' third album, **Black and White**, where images of death surface. **Tank**, **Death and Night and Blood**, **Enough Time** and **Threatened** are all songs with reference to death, but with a Stranglers' attitude that is idiosyncratic to the group itself. The Doors' obsession with death is in the best tradition of European and Greek theatre, nightmarish but tragic. With *The Stranglers*' lyrics, 'Bring me a piece of my mummy, she was quite close to me', death appears a natural absurdity. The classic Doors sound is primarily a carnivalesque keyboard playing fused with Robby Krieger's guitar and applauded by Morrison's groans, grunts, yeahs and sometimes fascinating poems. Bass appeared occasionally, usually played by session men. The Stranglers' peculiarity was Dave Greenfield's Wagnerian keyboards dissected by Jean Jacques Burnel's bass and stitched back together again by Jet Black's percussion. Hugh's guitar is the icing on the cake. Albeit there was a definite Doors sound, the cohesive factor was Jim Morrison. After his untimely but ironically explicable

death in Paris in 1971, *The Doors*' collateral fell apart. If he alone sold Doors records, the same cannot be said that individuals and not the group sell Stranglers discs. In a 1984 Old Grey Whistle Test chart of the best selling albums of all time, **Rattus Norvegicus** was in the Top 20, ahead of the reputed rock album of all time, *The Beatles*' **Sgt. Pepper**. Testimony to *The Doors*' brilliance is that a decade after Morrison's death *The Doors Greatest Hits* sold two and a half million copies.

***It is much easier to
compare and look smart
than to think and look
ridiculous.***

Similarity between both? Lyrically there is none, musically there are quite a few. The Stranglers 1978 version of **Walk On By** resembles in structure a Doors 1967 composition entitled **Light My Fire**, with its opening verse, long musical accompaniment and repeated intro verses to end. It was a Doorish approach *The Stranglers* were not to use again. A coincidence was that solo efforts from a

member of each group had in theme an affiliation with Germany pre-Hitler. Ray Manzarek's **Carmina Burana** was a contemporary improvisation of Carl Orff's **Carmina** — better known as the Old Spice ad on TV. Hugh Cornwell's **Nosferatu** derived its inspiration from Murnau's German film of the same title in the 1920s and, for the record, it was released years before Manzarek's.

Influences, similarities or whatever became more apparent after the 1981 release of **La Folie**. *The Stranglers*' pace had slowed down significantly since the 1977-79 days. Burnel's bass assumed a lazy pace, and Greenfield supported, rather than complemented, the overall sound. It is questionable whether **Golden Brown** is reminiscent of *The Doors*' 1967 track **Love Street**. A Morrison composition, **Your Lost Little Girl**, was resurrected in *The Stranglers*' **Strange Little Girl**.

Listen for yourself. If some find it difficult to tell one Duran Duran number from another, then listen to the intros of *The Doors*' **Gloria** and *The Stranglers*' **Punch and Judy**. Now that's as far as similarities go.

Tommy Mooney

JACK IN BLACK

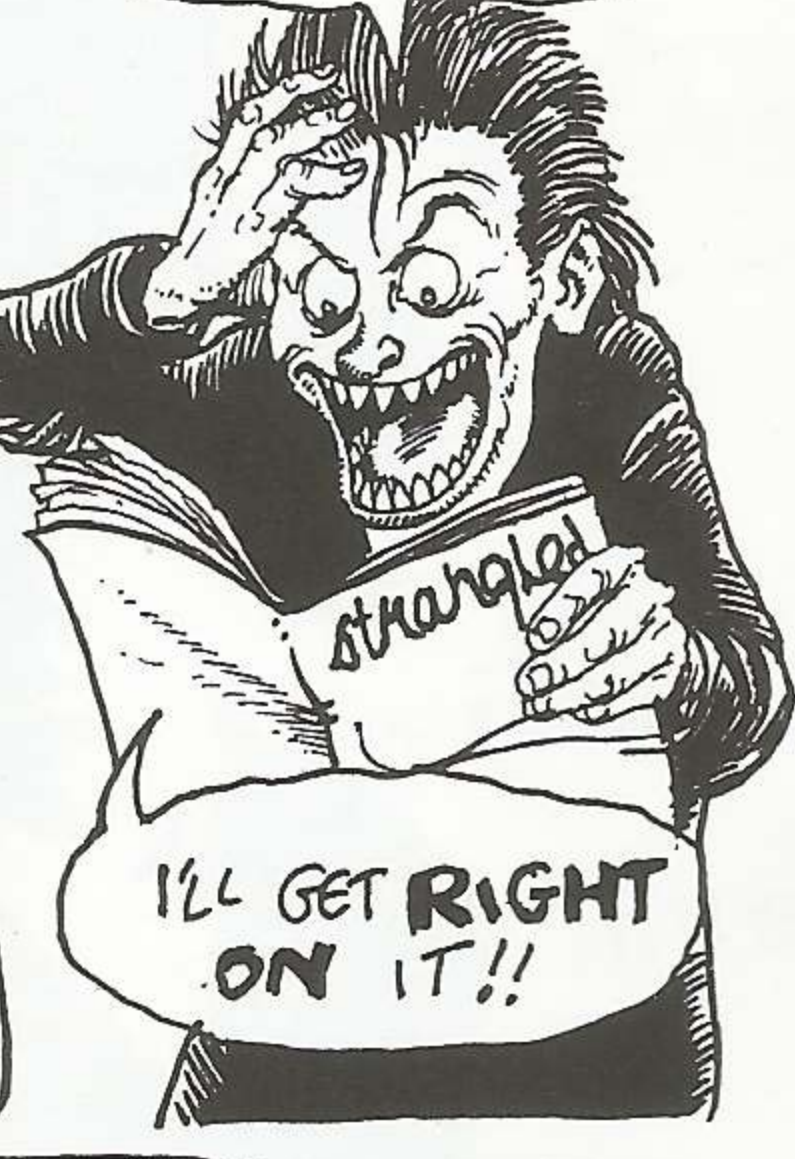
PLUMBS* NEW DEPTHS
 (W) THE BATHTUB RACE
 * PLUMBING! GEDDIT?
 BY GLENN FABRY 1986

SINCE WE'VE SEEN HIM LAST, JACK IN BLACK HAS SPENT A TOTAL OF THIRTY FIVE YEARS IN PRISON FOR CHICKEN-RELATED OFFENCES.

HIS "SPIRITS" ARE UNDAMPENED AS HE HASN'T MISSED A SINGLE COPY OF **Strangled**.



A BATHTUB RACE! BRILLIANT! WHY DIDN'T I THINK OF THAT!



HM-UNFORTUNATELY JUST THE ONE TUB ISN'T GOING TO BE ENOUGH TO CONTAIN ALL THE FRENCH PEOPLE I'M GOING TO USE TO FILL IT WITH.

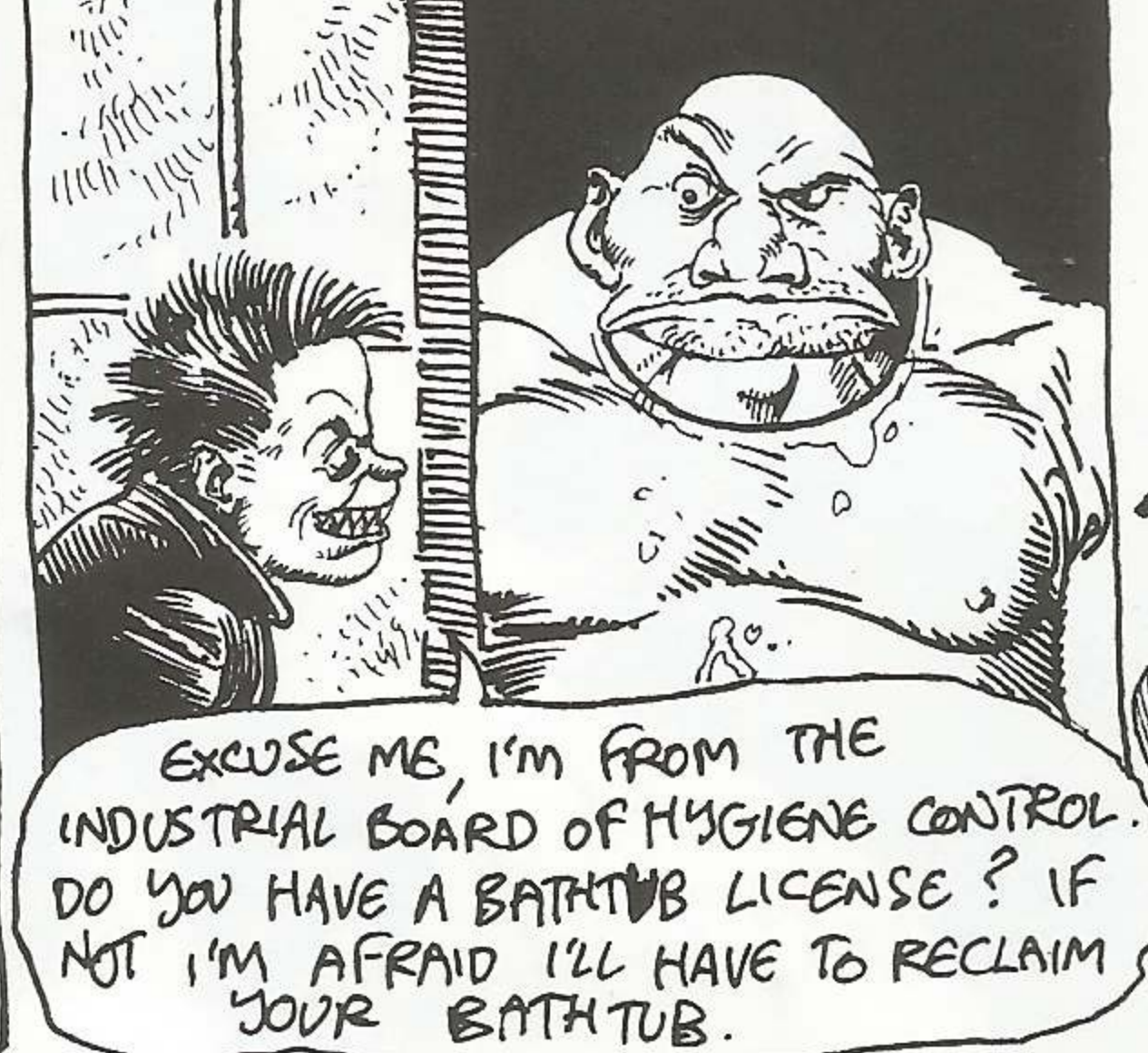


So...
 INSTEAD OF THROWING IN THE TOWEL, JACK CONTRIVES A BRILLIANT SCHEME, AND THE STORY SINKS TO A NEW LEVEL... (GEDDIT?)

EXCUSE ME, MADAM, BUT THERE'S BEEN A SERIOUS ROAD ACCIDENT OUTSIDE. CAN I BORROW YOUR BATHTUB?



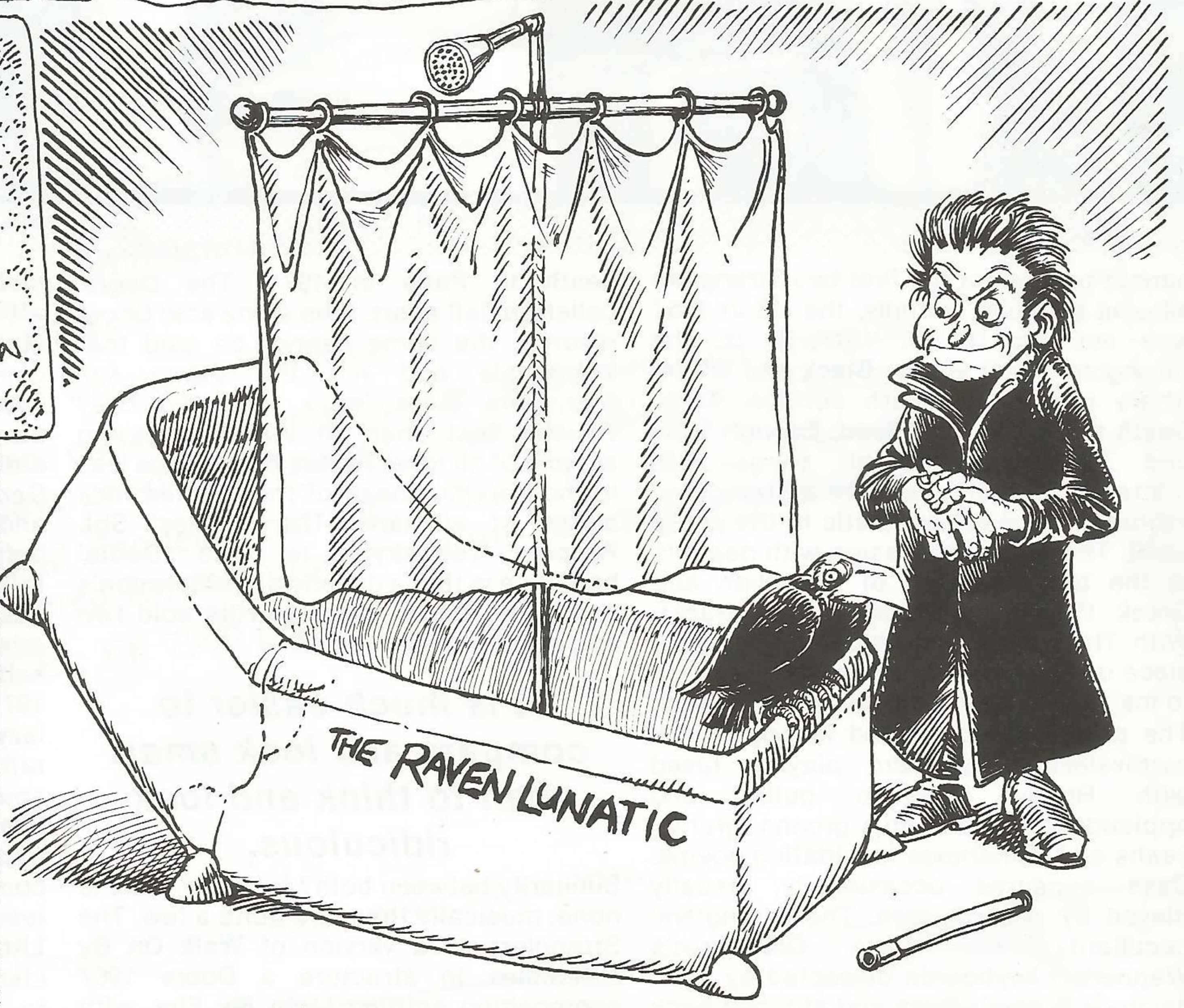
HE TRIES ONCE MORE TO SPONGE OFF OF HIS NEIGHBOURS...



IN DESPERATION, JACK RESORTS TO MUGGING A TRAVELLING BATHTUB SALESMAN.



EDITOR'S MESSAGE:
 REMEMBER, CHILDREN, JACK IN BLACK IS A COMIC STRIP CHARACTER AND CAN GET AWAY WITH THIS SORT OF THING. ON NO ACCOUNT MUST YOU ATTEMPT TO EMULATE HIS ACTIVITIES AS THIS WOULD INEVITABLY LEAD TO PUBLIC PROSECUTION.
 THANK YOU.



OKAY, YOU HORRIBLE SHOWER - I'M DRAINED FOR NOW, SO I'M GOING TO PUT A PLUG IN IT - WELL, THAT'S LIFEBOUY. SEE EPISODE TWO NEXT ISSUE!



Mishima

a life in four chapters...

KEN OGATA stars as Yukio Mishima, the most internationally famous and controversial Japanese writer of the post-war era in "MISHIMA: A Life In Four Chapters," a new drama for Warner Bros. release.

'There is dignity in serenity,' wrote Yukio Mishima. 'There is dignity too in clenched teeth and flashing eyes.' A complex and mercurial character, Mishima appears to have devoted a great part of his existence to the effort of reconciling these two extremes — beauty and brutality. The way of the pen and the sword.

Francis Ford Coppola's film **MISHIMA a life in four chapters** (directed and co-

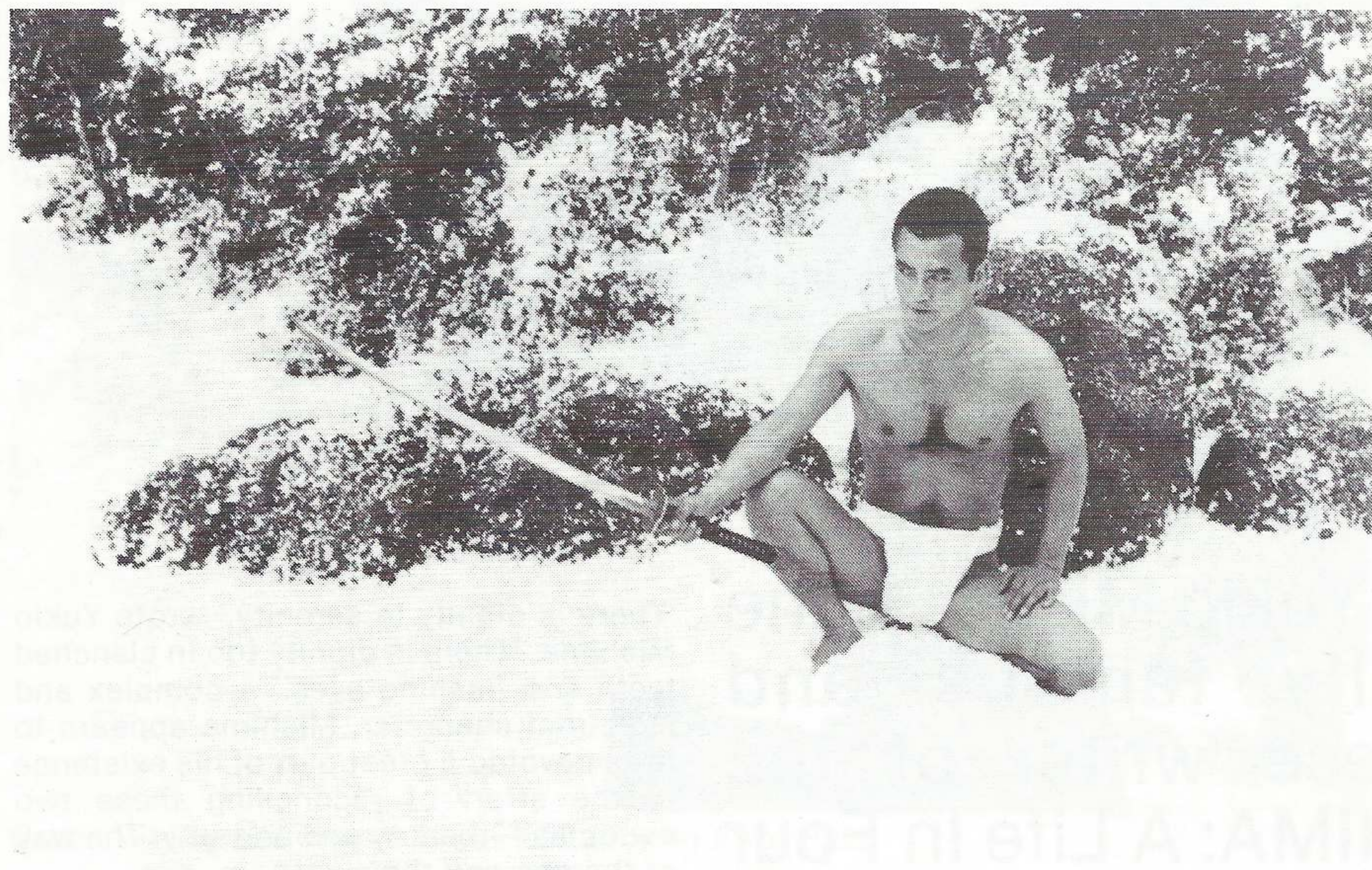
Photos: Courtesy of Columbia-Emi-Warner Distributors Ltd



On the last day of his life, Yukio Mishima (KEN OGATA) addresses Japanese troops assembled under the balcony of the Tokyo Ichigaya Military Headquarters



Mizoguchi (YASOSUKE BANDO), a 16 year-old acolyte at the Golden Pavilion, watches as his classmate Kashiwaga (KOICHI SATO) feigns an injury to attract the attention of two young women passing by.



KEN OGATA poses as samurai warrior, restaging a photograph Yukio Mishima had taken of himself for publication.

There is nothing Vital after all about suicide.

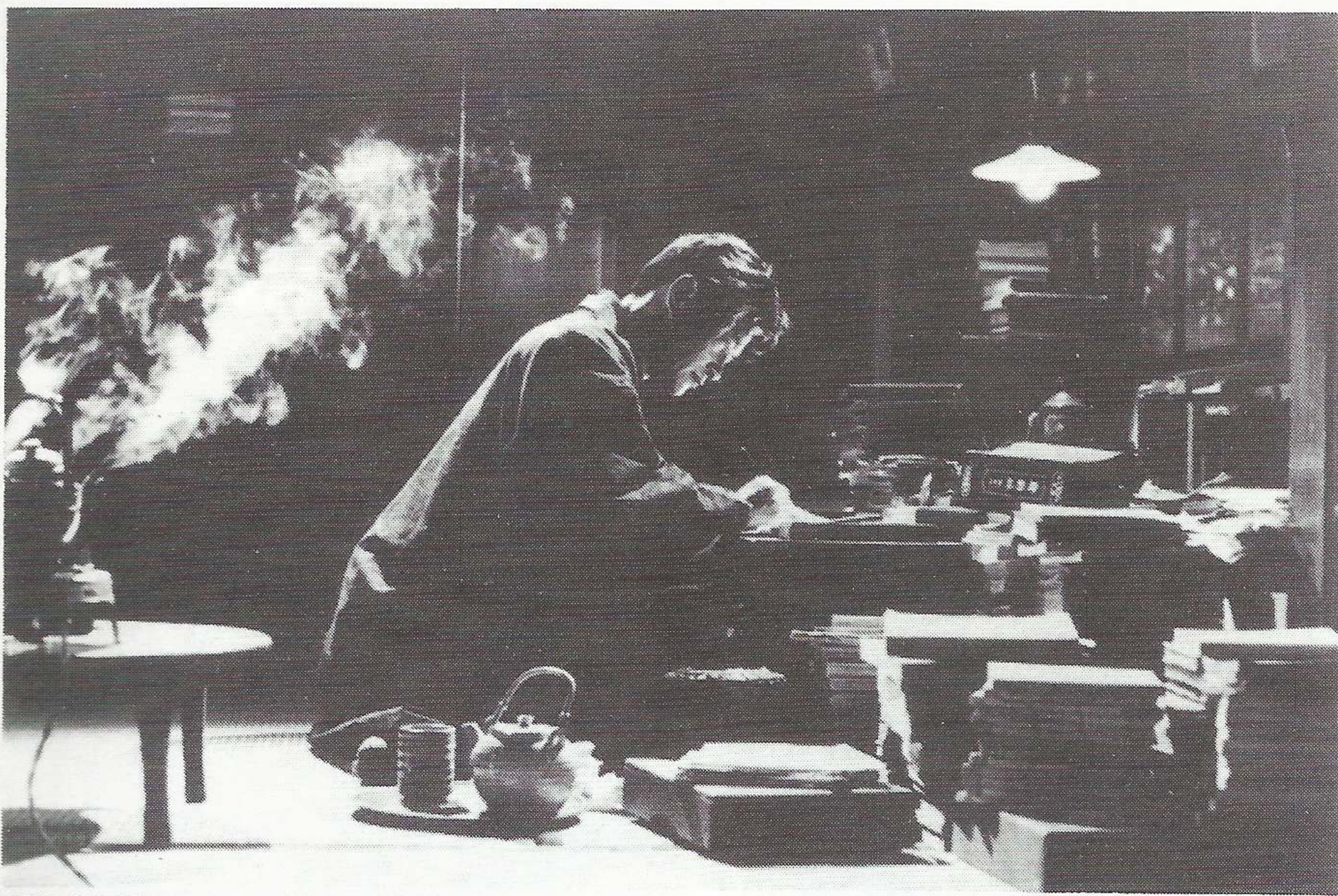
written by Paul Schrader) explores this life in the context of Mishima's last day when, after forcibly occupying the Japanese Military * (see footnote) headquarters and addressing the massed garrison in a frenzied protest against 'impure' (western, capitalist) influences in Japanese society, he commits seppuku — ritual disembowelling — in a flamboyantly artistic gesture and a heroic attempt to fuse art and life.

Or art and death. There is nothing vital after all about suicide. Although in western tradition suicide may sometimes have an acceptable face as a courageous last resort, it is usually presented — even at best — as a way out, never as a consummate victory. Perhaps it is this western way of looking at things that makes Mishima's 'supreme action' so hard to understand, and his life, which seems to have been a continuous preparation towards this end, even harder to appreciate.

This film however (perhaps unconsciously) goes a long way in demystifying Mishima. The drawn out sequence of the final day is intercut with flash-backs to Mishima's early life (black and white) and scenes from three of his novels (stage-set in breathtaking colour). Both beautiful and brutal images abound and are often fused, as in the vampirical sequence of a young Samurai acolyte disembowelling himself with a groan against a rose-tinted sunset and turquoise sea. It seems vaguely unhealthy to savour such images and it is perhaps a good thing that Schrader does not dwell too long on this troubling fusion.

He dwells instead on Mishima's complexities set within the allegorical framework of the novels and the bleak sketches from the early life. As a child Mishima fell in love with the image of St Sebastian (an early Christian martyr) pierced by arrows. Later on in the film, we see a young man criss-crossed with scars from his lover's knife — the saint's religious masochism fused with Mishima's expressed desire to massacre beautiful youths? Still later, we see Mishima — an intellectual and serious writer — tied to a tree and spiked with arrows in a ludicrous facsimile of Sebastian's martyrdom. The idea of a Japanese patriot and traditionalist aping an early Catholic martyr is quaintly bizarre.

There are still more incongruities. Gathered together with his disciples, who write their oaths in blood and drink a blood toast, Mishima jokes: 'I hope no one here has VD!!' Asked who he would most like to be at a press conference held to



KEN OGATA stars as Yukio Mishima.



KEN OGATA stars as Yukio Mishima, dressed in the uniform of his private army, the Shield Society.



PAUL SCHRADER, director and co-writer (with his brother Leonard Schrader) of the new drama "MISHIMA: A Life In Four Chapters," from Warner Bros., stands in front of a haunting photograph of Ken Ogata as Yukio Mishima.

The idea of a Japanese patriot and traditionalist aping an early Catholic martyr is quaintly bizarre.

celebrate the film in which he idealises hara kiri, Mishima replies with a grin: 'Elvis Presley.' Instead of the purist simplicity of the traditional Japanese paper-walled house (the sort of house his hypochondriac grandmother brought him up in) Mishima is seen to drink his last breakfast coffee out of what looks like Sèvres porcelain in an atmosphere of western opulence. Exactly the sort of anti-purist materialism he denounces to the jeering garrison at the Military HQ?

Perhaps it is this ever present vulgarity that is Mishima's saving grace. It brings him down to earth, cuts him down to size, reduces him to the level of the merely human. Over-existence offends some people and is rarely satisfactorily synthesised to produce great art, as this film ably demonstrates. Although Mishima's writing is not in question here, I suspect it would stand very well on its own as a fitting epitaph, which would make his rhetorical self-immolation a somewhat redundant gesture. Nobuko Lady Albery, a Japanese writer, said in a recent *Arena* programme on Mishima — and she was quoting Confucius: 'When there is a stink, put a lid on it.' Personally, I think I agree with her.

It is a sensitive and well-executed film: Sensitive in its complete lack of grossness and gore (remarkable in an American production, especially where the subject — seppuku — more than prompts it), and well-executed in its overall direction and excellent Japanese cast. The flashbacks are a little confusing for the first half hour or so, and the symbolism of the novel extracts is somewhat obscure for those who have not read Mishima, but the overall impression of the man is clear. Philip Glass's disturbing musical score complements the sequences perfectly. Well worth a viewing by those eager for clues to Mishima's complicated existence and violent end.

Anne Loukes 1985

**Japan is not allowed an army as such but has a professional volunteer force known as the self-defence corps or Jietai. For further information on Mishima see JJ's article Hagakure (Strangled 1 Vol 2) and Jan the Fan's piece on Death: A Japanese View (Strangled 8 Vol 2).*

THE GLEE CLUB



Left to right Stig Manley, Guitar, Harmony Chanteuse! Neil Deamer, Bass, Sunglasses, Clive Deamer, Crooner and Brush Artistry

HUGH: I'm sitting here, outside Bath, with Clive Deamer, Neil Deamer and Stig Manley. They are all members of a group called The Glee Club who are causing quite a stir in the West Country — based in Bath. I was very interested to meet them and find out where they originated from. Clive plays drums, Neil plays bass and Stig plays lead guitar. There are more of you, aren't there?

STIG: The idea originally was to have a nucleus of three or four people that were tightly rehearsing all of the songs and in charge of the band's organisation and direction, and then we'd supplement that line-up with guest musicians and maybe soloists.

HUGH: A nucleus of three or four people which you supplement with soloists?

STIG: That's right. At the moment we've got a really good jazz violin player called Graham Clarke who is only twenty-five but a superb musician. He fronts his own jazz band in Bristol. He's playing with us on a gig-to-gig basis at the moment.

HUGH: Your format is quite loose in that sense, that you can bring people in to play

to supplement what you're doing, and then maybe bring someone else in instead as a replacement — whoever's available basically. That's a lovely idea.

CLIVE: It was done years ago with bands travelling around and the players that were in each town joined in. It's back to that principle.

HUGH: Exactly. This brings me on to the main point of this interview, because the music that The Glee Club specialise in is mostly cover versions of old Louis Jordan songs. Now Louis Jordan, from what I've heard from fans of his in America, seems to be the missing link between jazz and rock 'n' roll. He gave jazz a bit of rhythm for dancing and he added some very folk lyrics of what was happening in the black community at the time.

NEIL: Yeah, the humour that comes through on a lot of Louis Jordan records disassociates itself from the seriousness of jazz previously. It made it more flippant.

HUGH: It sounds fabulous. The way he played his early stuff was with a lot of horns, trumpets and sax, and what you've done is translate it into guitars. You end up sounding to me like a cross between Django Reinhardt, Lonnie Donegan and

Louis Jordan, which to me is unique. When I first heard you playing I thought, "No one else is doing this. This is brilliant."

STIG: It would have been so easy just to go out and get a horn section. People have been telling us to do that.

NEIL: We've got this "Glee sound" that we're after, which is the right combination of guitar sounds — quite biting copies of the brass riffs done on guitars augmented by either violin or harmonica. When we've got the blend just right we'll try and stay with those players. That's why we're still using so many different players, we're still looking for that sound so we don't have to have brass sections.

HUGH: What is nice is that when you're recording you could use violin, or even accordion. Have you ever heard accordions used on blues and stuff? It sounds great.

CLIVE: Yeah, that cropped up in conversation the other day.

HUGH: I've got some Chuck Willis on tape I'll play to you, You've got this beautiful flexibility so you can do all that, and the songs are so naively simple that they allow it. Why I wanted to talk to you, and hopefully turn the readers of this on

to what you're doing, is because you're right at the beginning of something very, very big. In two years time everyone will know who Louis Jordan is. He's just starting to get recognition in England now, but very few people are aware of his contribution to modern music.

CLIVE: One of the things that initially sparked off the idea of the band was that Stig and I used to play in an outfit called The Four Frenchmen, which used to play regularly in The Bell in Walcot Street in Bath every Sunday and the appeal of that band was that it played music from our parents' generation that they hadn't heard for forty years, but the quality of the songs still rang true to kids that shouldn't have been in the pub anyway, and they were all enjoying it as well. I suddenly thought, "Why is this? Why is this pub full up with adults and teenagers at the same time every Sunday?" and then I realised that the quality of the songs was still great. They were written in a very different era, totally different from the way people write now. So that was why we decided to put this band together. We started this band literally as a joke, because we'd finished doing a synth band,

and we'd had enough of playing synths etc, blah, blah, blah, so we thought we'd do this, purely as a bit of a jest. The joke is that these songs are still good songs and we were determined to play them, not like the way you hear them on Radio Two or occasionally get groups who are nicely presentable on television but play in a sort of plastic way, but more like the original gutsy way that they would have been played years ago, and make it work again today.

HUGH: So how long have you been playing together now?

CLIVE: Since the end of '84.

HUGH: And when was the first Glee Club gig?

NEIL: Just after Christmas in a wine bar.

HUGH: So you've been playing regularly for the last eight months?

STIG: There was a bit of a break in the early part of this year when I was doing some sessions and Clive toured with Hawkwind.

HUGH: You toured with Hawkwind? What, drumming? You sing and drum with the Glee Club don't you?

CLIVE: That's right. I'm "The Crooner", for want of a better expression.

STIG: Then the ball started to roll, and

the demand for gigs grew, so we decided that we needed to sit down and really think about organising the thing properly. It's only over the last three months that we've really decided to go for it.

HUGH: That's great. I recommend anyone who reads this to see The Glee Club if you can because you'll be very pleasantly surprised — something you never imagined you'd hear in a million years. They're set for big things.

The above interview took place in August 1985 — Ed

Photography: Chris Kausman and Tim Cann

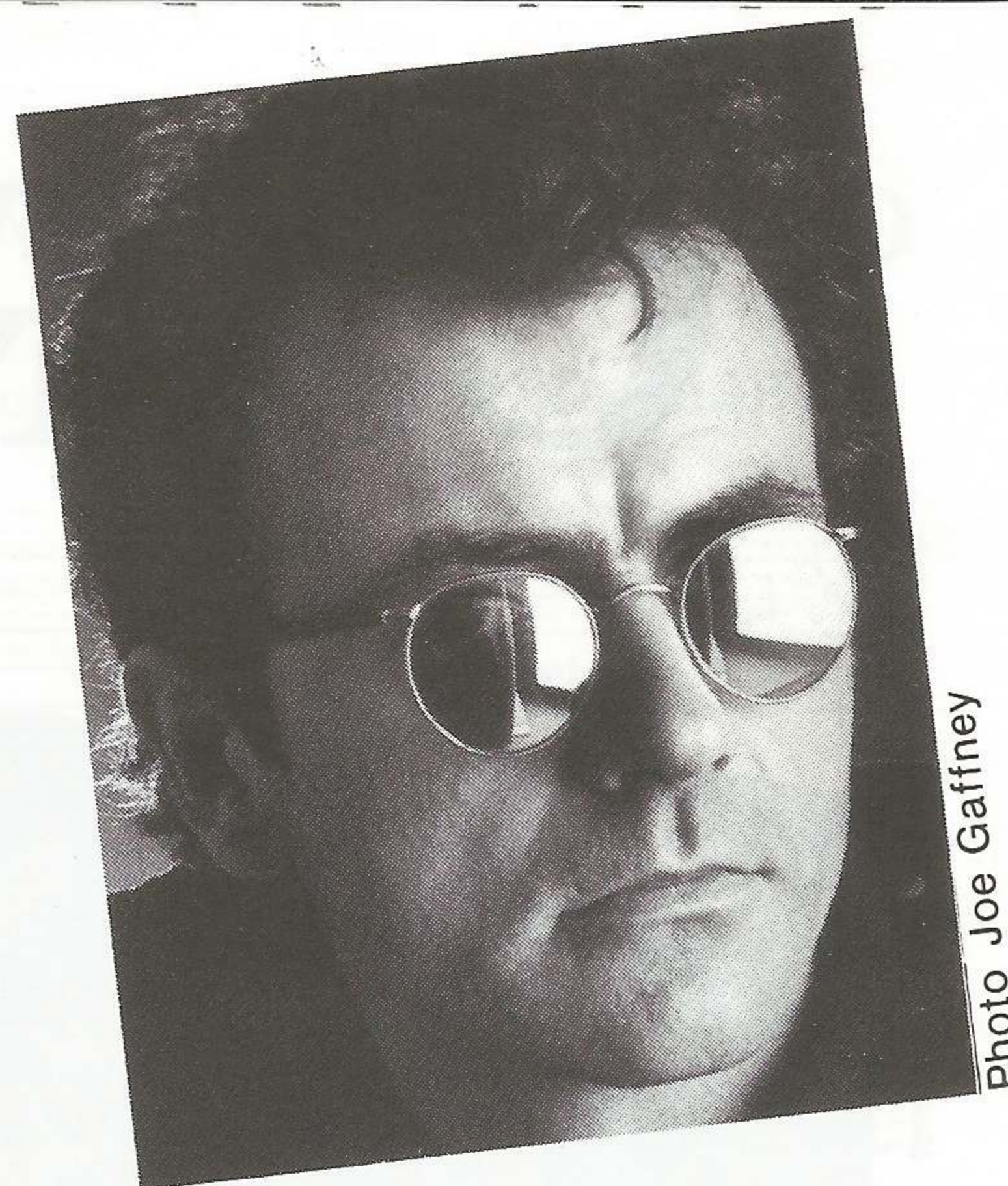
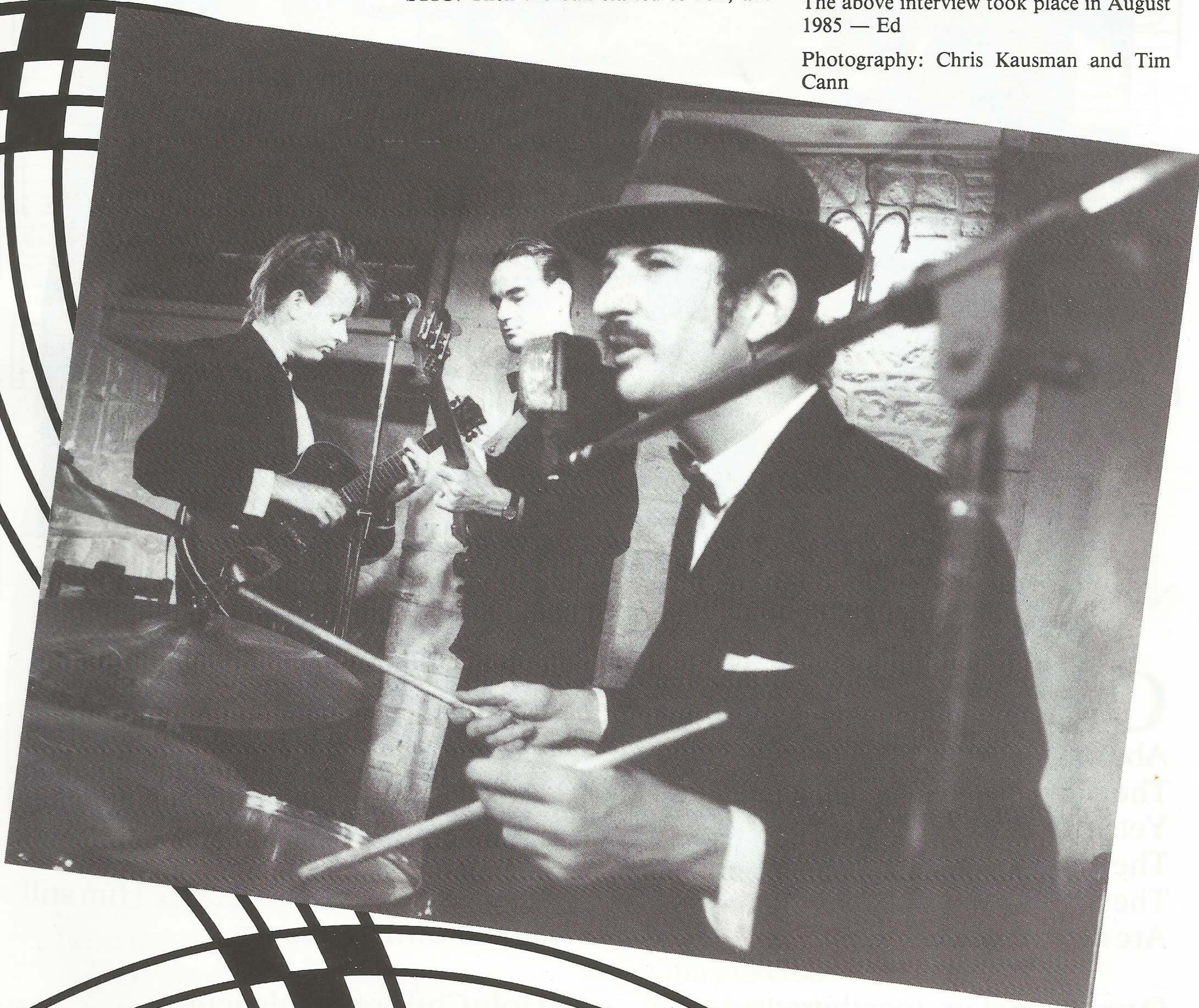


Photo Joe Gaffney

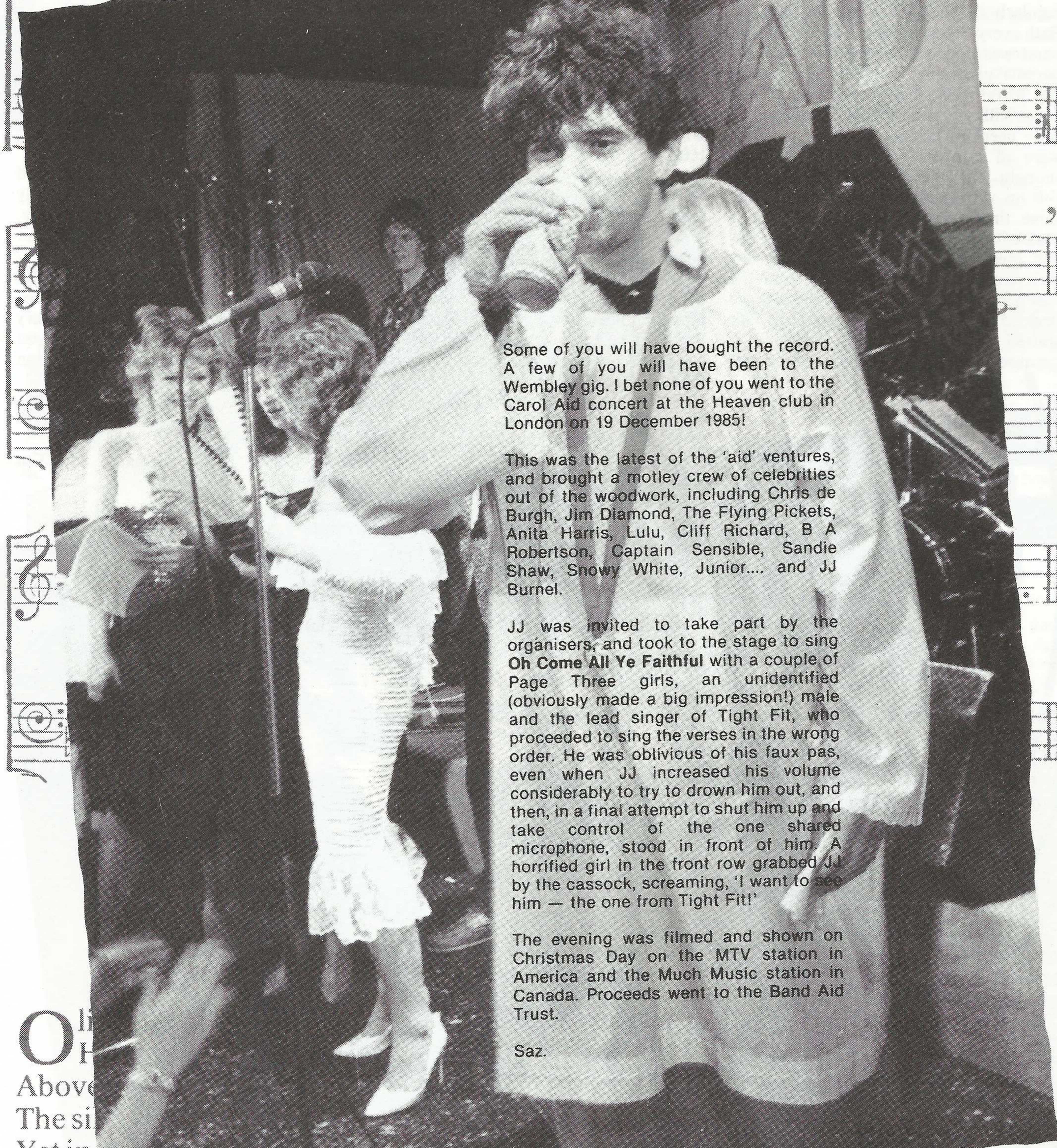
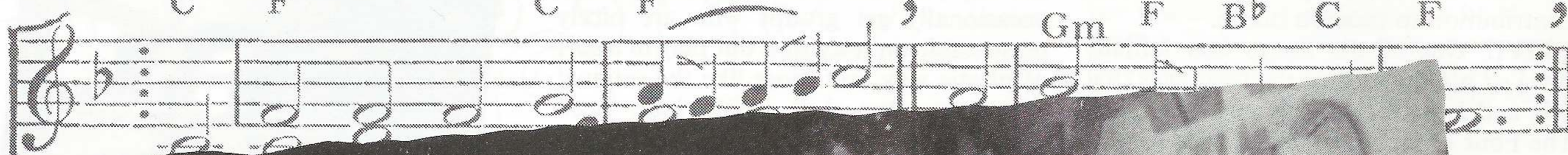


O LITTLE TOWN OF BETHLEHEM CAROL AID 24

FOREST GREEN.

English Traditional Melody.

C F C F Gm F Bb C F



Some of you will have bought the record. A few of you will have been to the Wembley gig. I bet none of you went to the Carol Aid concert at the Heaven club in London on 19 December 1985!

This was the latest of the 'aid' ventures, and brought a motley crew of celebrities out of the woodwork, including Chris de Burgh, Jim Diamond, The Flying Pickets, Anita Harris, Lulu, Cliff Richard, B A Robertson, Captain Sensible, Sandie Shaw, Snowy White, Junior... and JJ Burnel.

JJ was invited to take part by the organisers, and took to the stage to sing **Oh Come All Ye Faithful** with a couple of Page Three girls, an unidentified (obviously made a big impression!) male and the lead singer of Tight Fit, who proceeded to sing the verses in the wrong order. He was oblivious of his faux pas, even when JJ increased his volume considerably to try to drown him out, and then, in a final attempt to shut him up and take control of the one shared microphone, stood in front of him. A horrified girl in the front row grabbed JJ by the cassock, screaming, 'I want to see him — the one from Tight Fit!'

The evening was filmed and shown on Christmas Day on the MTV station in America and the Much Music station in Canada. Proceeds went to the Band Aid Trust.

Saz.

Photo: Richard Young

O Little Town of Bethlehem
Above all cities thou art set
The stars and angels here do dwell
Yet in this world of sin
The ev'ning hours we keep
The hopes and fears of all the years
Are met in thee to-night.

But in this world of sin,
Where meek souls will receive Him still
The dear Christ enters in.

O morning stars, together
Proclaim the holy birth,

O Holy Child of Bethlehem,
Descend to us, we pray;

O COME ALL YE FAITHFUL

1

ADESTE FIDELES.

Slow and dignified.

18th century melody, source unknown.

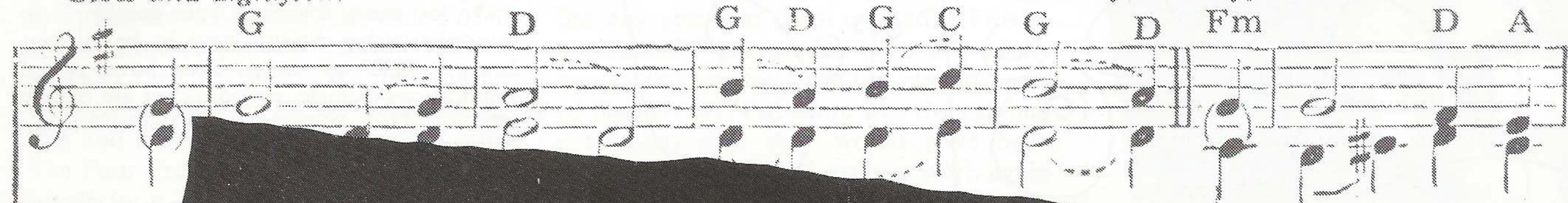
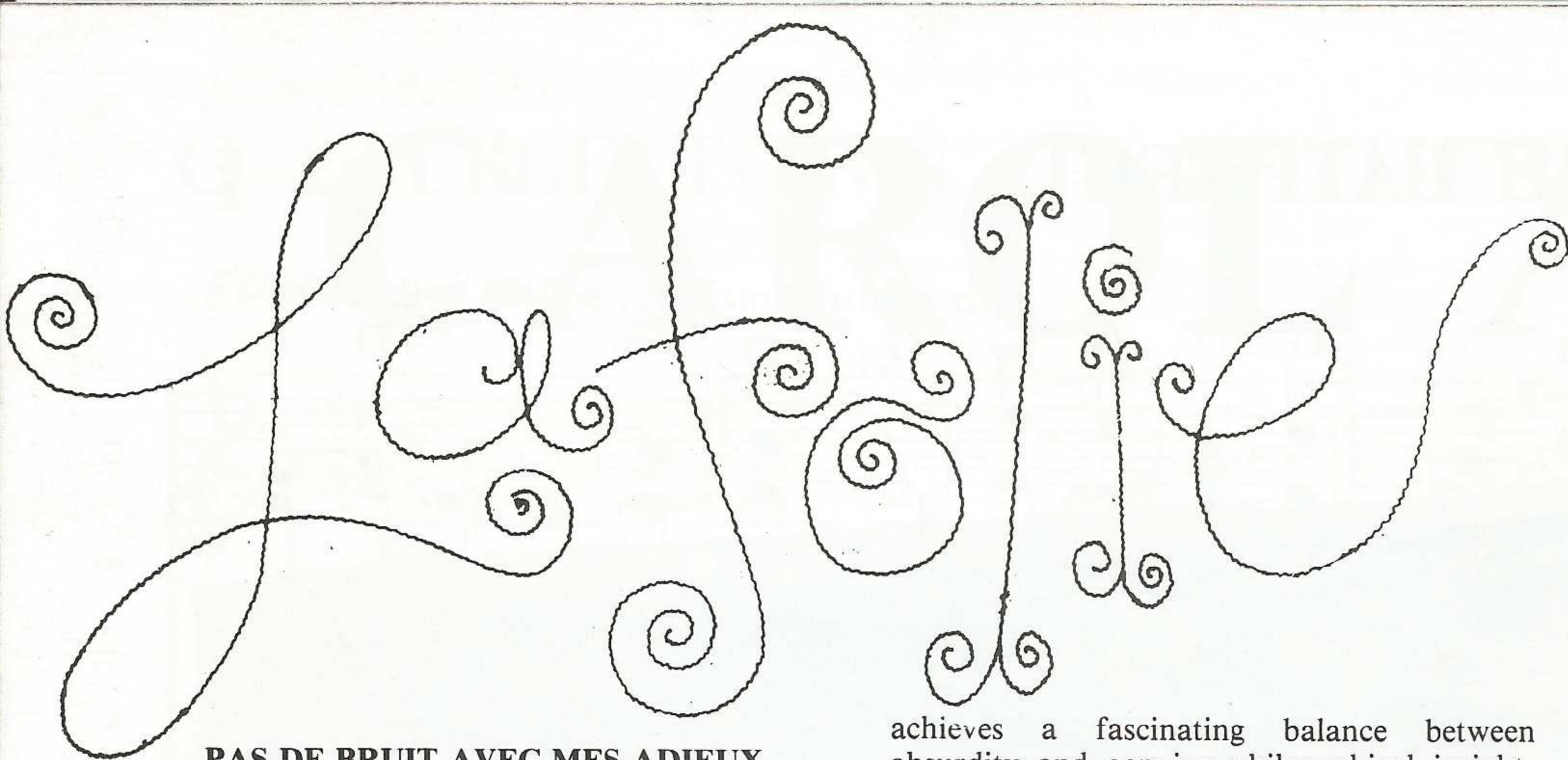


Photo: Richard Young

O come ye, O come ye
to Bethlehem;
Come and behold Him,
Born the King of Angels:

*O come, let us adore Him,
O come, let us adore Him,
O come let us adore Him,
Christ the Lord!*

Sing, all ye citizens of heaven
above:
'Glory to God
In the highest':



PAS DE BRUIT AVEC MES ADIEUX

"No noise with my farewells" — a quotation from The Stranglers' track **La Folie**. This lyric

achieves a fascinating balance between absurdity and genuine philosophical insight. The song relates to an event which actually occurred in Paris a few years ago. A student, crazed by unrequited love, murdered and ate

the girl he adored. The song's absurdity comes with The Stranglers' interpretation of the guy's chatting up lines, "your vehicle doesn't seem to have any passengers" (ie you're not going out with anyone just now) and "my boots won't make too many echoes in your corridor" (ie our relationship doesn't have to be all that heavy.) Both of these lines have sexual implications (vehicle, corridor) but are mainly comic in effect. With patter like this no wonder she wouldn't date him!

The philosophical insight comes with the line "Pas de bruit avec mes adieux" — "no noise with my farewells" — an idea which is magnificent in its strength and purity of thought. Everything which exists is either just or unjust, but equally justified in both. To embrace it all — the beauty and the deformity. For example, when a relationship is over there is no whinging, no self-pity! "Pas de bruit avec mes adieux": adopting a strength and dignity in the face of life's indiscriminate cruelty.

Now you might object when I say life is essentially meaningless, ugly, futile and painful. But that depends on delicacy of taste. The more exquisite your appreciation of beauty, the more painful your perception of ugliness. And so you see that pleasure and pain are so linked that to have the most of one, you must also seek the most of the other. To avoid pain is to avoid pleasure — although for us mad bastards they're both the same thing anyway. "Pas de bruit avec mes adieux" entails self-respect — the ability to face reality and avoid pathetically hanging on to episodes which you really know are over. A clean break — no mess, approaching life's changes and indeed its ultimate challenge — death.

Edna Walthorpe (Mrs)
Rocket Ron Publications (Inc)

(This article has been reproduced by kind permission of Edna Walthorpe. It first appeared in the University of Glasgow's Queen Margaret's Union magazine "Broadsheet".)



Somewhere in Belgium.....
This pic was sent in by Ronald Cornelisse of Amsterdam, Holland.



Warren Bain of Darlington has sent us this photograph of the La Folie Inn in St Helier, Jersey. Does anyone know of another pub by this name or, perhaps, a Rat Inn or Raven Arms?

Crime pays for a Japanese cannibal

From Robert Whyment
in Tokyo

Issei Sagawa, the student who killed and then ate a Dutch woman five years ago, is enjoying a bachelor's life in a town near Tokyo. Untroubled by fears of prosecution.

Mr Sagawa, aged 36, is reported to be writing a sequel to his bestseller which described the manner in which he consumed human flesh. A magazine article at the weekend, with a picture, which showed him emerging from his bachelor pad in Mito, was the first indication that Mr Sagawa is no longer subject to any form of supervision, despite his own admission of a weakness for the flesh of white women.

The victim, Renee Hartevelt, aged 25, was a student in the same university faculty in Paris where Sagawa was studying, when the incident occurred in June, 1981. When she rejected his sexual advances, Sagawa shot her, ate pieces of her body, and carried the remains in suitcases to the Bois de Boulogne.

The Japanese student was judged to be mentally deranged and the French authorities dropped criminal charges against him. In May, 1984, he was released from a mental hospital in France and returned to Japan after his wealthy businessman father petitioned for him to be treated in an institution here. But last August, Sagawa was quietly released

from a Tokyo mental hospital into the custody of his parents in Yokohama.

Psychiatrists at the hospital later said that though mentally unstable, they had not been able to diagnose insanity.

Sagawa was lucid enough, however, to write a book, *Inside the Fog*, in which he describes his fascination for the Dutch woman's flesh.

Sagawa had a previous record of unbalanced behaviour towards whites. He was examined by psychiatrists when he was a student in Japan after attacking a young foreign woman; and pronounced "extremely dangerous".

"However can someone who committed a murder leave hospital and not have to answer for his crime?" asks the magazine in a bewildered comment on Sagawa's success in cheating justice.

Under Japanese law, a Japanese national may be charged in Japan for crimes committed abroad, but the Justice Ministry has no plans to prosecute. It is hampered by France's refusal to send the Sagawa dossier, and Paris is treating the case as closed. Japanese official sources said the lack of concern might stem from the fact that the victim was Dutch. But Japanese observers believe the main motive of the French authorities in trying to bury the affair is to avoid any embarrassments that might ruffle trade relations with Tokyo.

Reprinted from *The Guardian* 18.2.86 with kind permission.

THE CHALLENGE

The first meeting of JJ's 'challengers' took place at Nik's flat in North London on Sunday 16 March. A circular appealing for volunteers was sent out with **Strangled 22**. There was a good turn out (see pic) and some progress was made with regard to building, transport and financing the operation. Wig, Jon and Achmed are interested in the building (Wig has already acquired a bath!) which will probably take place in Achmed's back garden. Anne and Dave have a transit van which might not be up to the trip to France but will be very useful for moving the bath tubs to Achmed's house! Keren has made enquiries about transport and accommodation for the rest of the team.

JJ has very definite ideas of what the vessel is to look like, and what needs to be done in a very short space of time. He has undertaken to find out the entry requirements, make the entry, and look into the possibility of sponsorship.

We still need costumes, paddles, floats, sail and a van to transport the vessel to France, so there is still a lot of work to be done. Another meeting has been scheduled, and we'll let you know how things are progressing in the next issue of **strangled**.

Saz.

GE

Photo Peter Hackman



JJ's team of Challengers

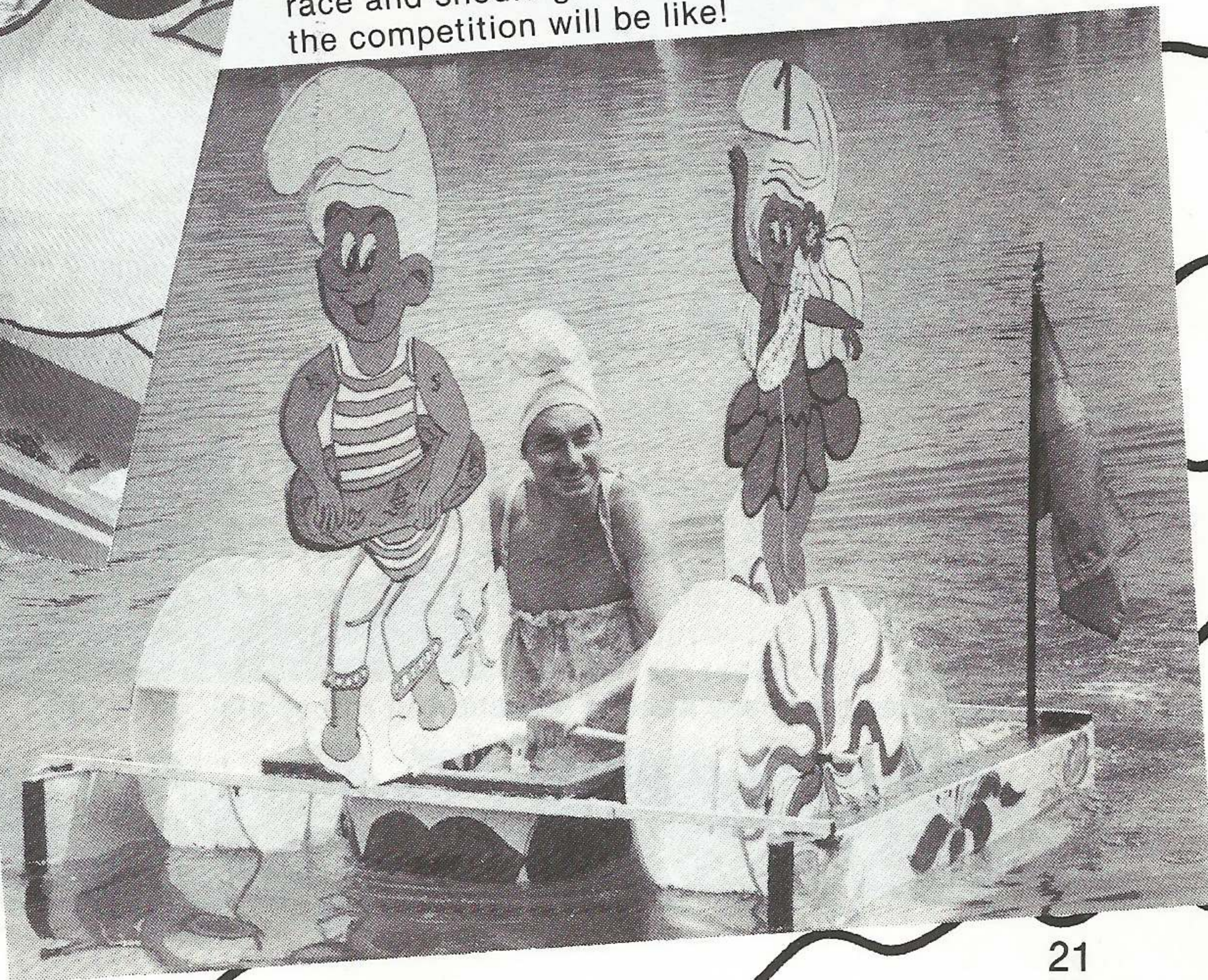
Photo Peter Hackman



These photos were taken at last year's race and should give you an idea of what the competition will be like!



THE
CHALLENGE



Agony Column

Our team of expert advisers is ready and waiting to help you with any Strangler related problems that you might have! Whatever your question, write and ask, and we'll see what we can do!

Dear SIS,

What is the biggest crowd that The Stranglers have ever played to?

The biggest crowd that The Stranglers have played to was 100,000 at Wembley Stadium in 1979.

Dear Saz,

Who was Jan Polak, as mentioned in the Song **Euromess** on JJ's **Euroman Cometh**?

Jan Polak was a Polish student who burnt himself to death as a protest against Poland's membership of the Warsaw Pact.

Dear Saz,

Who was The Great Elmyra, as mentioned in **No More Heroes**?

Elmyr de Hory was a famous art forger who found refuge on the island of Ibiza in 1959, and died recently. He is said to have been able to 'do' a Modigliani in fifteen minutes that experts could not detect. There are supposed to be undetected 'Elmyrs' hanging in major galleries all over the world. They are safe because the gallery authorities fear the repercussions of discovering their existence!

Elmyr de Hory actually appears in *F for Fake*, a 1973 film directed by and starring Orson Welles. The origin of the film was a short television programme, made for a French TV series about forgers. Welles saw the programme and was fascinated by the disclosure that Clifford Irving, who wrote de Hory's biography, was later exposed for his part in the forgery of



Photo: Yasu Marukawa

JJ with ARB

Howard Hughes' manuscript. It seemed to him that Irving's book might be a fake about a fake faker!

'The most important distinction when you're talking about a painting is not whether it's genuine or a fake, but whether it's a good fake or a bad fake' says Irving of de Hory in the film. 'If they hang there long enough they become real!' says de Hory of his many forgeries in the world's best galleries. Welles quotes Picasso to the effect that 'Art is a lie that makes us realise the truth', and defines how little that truth has to do with the things we think of as 'real'. 'Reality — it's the toothbrush waiting for you in a glass at home...a bus ticket...and the grave.'

Dear **strangled**,

When will ARB be touring, and will JJ be playing bass for them?

ARB have no plans to tour over here in the near future. They now have a new bass player who would tour with them.

Dear **strangled**,

Why were The Stranglers banned in New Zealand a few years ago?

As far as Jet knows there was never an official ban in New Zealand, but as no one seemed to be prepared to take the risk of booking The Stranglers they didn't play there.

Dear SIS,

What does GmbH stand for, and what is the relevance of it to the song **Bear Cage**?

GmbH is an abbreviation of *Gesellschaft mit beschränkter Haftung*, which is German for limited company. The song **Bear Cage** is about East Berlin and GmbH was used as a German symbol.

Dear Saz,

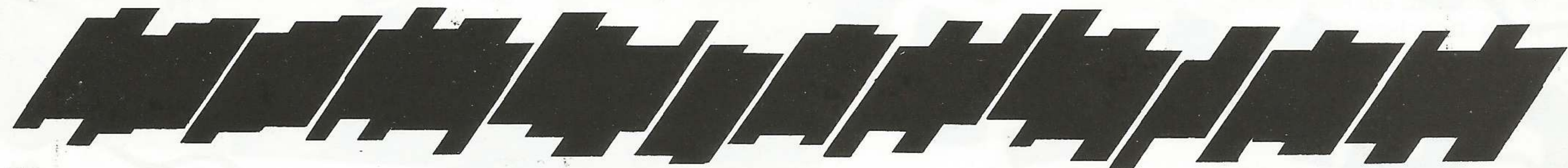
I'd be interested to know why two Strangers' songs, **Peaches** and **Waltzinblack**, were chosen as theme music for the recent BBC series *Floyd On Fish*.

Dave Pritchard, the producer of *Floyd On Fish*, confesses to being a bit of a Strangers fan and he chose the songs. He worked with Hugh and Jet a few years ago when they made a documentary about the colour black for BBC West.

Photo: Courtesy of the National Film Archive, London



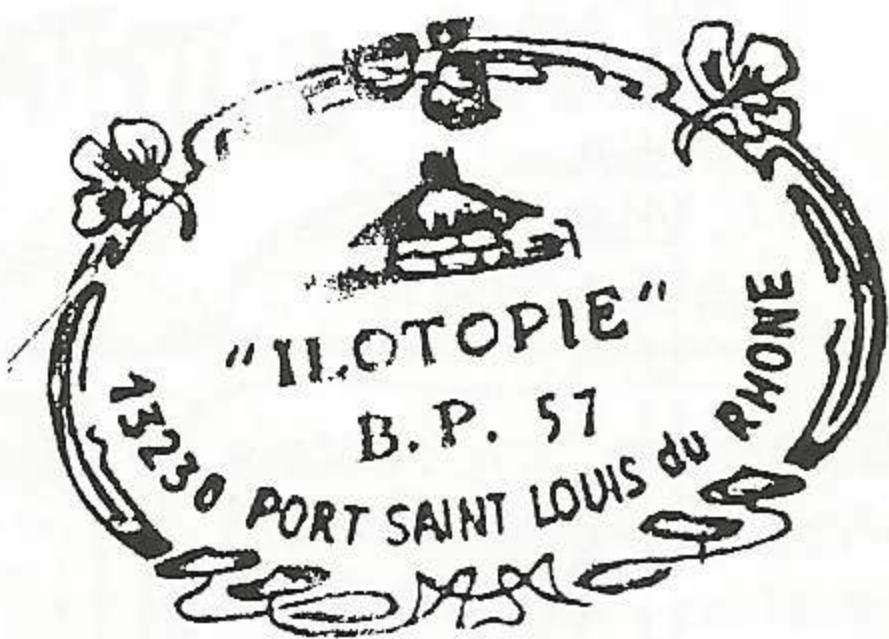
Orson Welles performs a bit of levitation in *F for Fake*



DISCOGRAPHY

Title	Catalogue Number	Label	Year of Release
ALBUMS			
Rattus Norvegicus	UAG 30045	U.A.	1977
No More Heroes	UAG 30200	U.A.	1977
Black and White	UAK 30222	U.A.	1978
Live X-Cert	UAG 30224	U.A.	1979
The Raven	UAG 30262	U.A.	1979
The Meninblack	LBG 30313	Liberty	1981
La Folie	LBG 30342	Liberty	1981
The Collection	LBG 30353	Liberty	1982
The Collection (compact disc)	CDP 7460662	Liberty	1985
Feline	EPIC 25237	Epic	1983
Aural Sculpture	EPC 26220	Epic	1984
SINGLES			
Grip/London Lady	UP 36211	U.A.	1977
Peaches/Go Buddy Go	UP 36248	U.A.	1977
Something Better Change/Straighten Out	UP 36277	U.A.	1977
No More Heroes/In the Shadows	UP 36300	U.A.	1977
5 Minutes/Rok it to the Moon	UP 36350	U.A.	1978
Nice 'n Sleazy/Shut Up	UP 36379	U.A.	1978
Walk on By/Old Codger/Tank	UP 36429	U.A.	1978
Duchess/Fools Rush Out	BP 308	U.A.	1979
Nuclear Device/Yellowcake UF6	BP 318	U.A.	1979
Bear Cage/Shah Shah a Go Go	BP 344	U.A.	1980
12" version	12-BP 344	U.A.	1980
Who Wants the World/The Meninblack	BPX 355	U.A.	1980
Tomorrow Was/Nubiles (cocktail version)	SIS 001	SIS	1980
Thrown Away/Top Secret	BP 383	Liberty	1981
Just Like Nothing on Earth/Maninwhite	BP 393	Liberty	1981
Let Me Introduce You to the Family/Vietnamerica	BP 405	Liberty	1981
Golden Brown/Love 30	BP 407	Liberty	1981
La Folie/Waltz in Black	BP 410	Liberty	1982
Strange Little Girl/Cruel Garden	BP 412	Liberty	1982
European Female/Savage Breast	EPCA 2893	Epic	1982
Pic-disc version	EPCA 11 2893	Epic	1983
Midnight Summer Dream/Vladimir & Olga	EPCA 3167	Epic	1983
12" version	EPCA 13 3167	Epic	1983
Paradise/Pawsher	EPCA 3387	Epic	1983
Paradise/Pawsher/Permission 12" version	EPC TA 3387	Epic	1983
Golden Brown/Strange Little Girl	G456	Liberty	1984
Skin Deep/Here & There	EPCA 4738	Epic	1984
Skin Deep/Here & There/Vladimir & The Beast Part III			
12" version	EPC TA 4738	Epic	1984
No Mercy/In One Door	EPCA 4921	Epic	1984
No Mercy/In One Door (ear shaped disc)	EPC WA 4921	Epic	1984
No Mercy/In One Door/Hot Club (instrumental)			
12" version	EPC TA 4921	Epic	1984
Let Me Down Easy/Achilles Heel	EPCA 6045	Epic	1985
12" Version (3 tracks): Let Me Down Easy/Achilles Heel/			
Place des Victoires	EPC TA 6045	Epic	1985
12" Version (5 tracks - limited edition): As 3 track version			
plus Vladimir goes to Havana/Aural Sculpture Manifesto	QTA 6045	Epic	1985
E.P.			
Don't Bring Harry/Wired/Crabs/In the Shadows	STR 1	U.A.	1979
No Mercy/In One Door/Hot Club/Head On The Line	EPC GA 4921	Epic	1985
FREE SINGLES - limited			
Choosey Susie/Peasant in the Big Shitty	FREE 3	U.A.	1977
(free with Rattus album)			
Walk on By/Tits/Mean to Me (free with B & W album)	FREE 9	U.A.	1978
Aural Sculpture (free with Feline album)	XPS 167	Epic	1983
SOLO RECORDINGS			
JJ BURNEL			
Euroman Cometh (album)	UA G30214	U.A.	1979
Freddie Laker/Ozymandias (single)	UP 36500	U.A.	1979
Girl From The Snow Country/Ode To Joy/Do			
The European (withdrawn) (single)	UA BP 361	UA	1980
HUGH CORNWELL (WITH ROBERT WILLIAMS)			
Nosferatu (album)	UAG 30251	U.A.	1979
White Room/Losers in a Lost Land (single)	BP 320	U.A.	1979
HUGH CORNWELL			
One In A Million/Siren Song (single)	PRT A 6509	Portrait	1985
12" Version	PRT TX 6509	Portrait	1985
DAVE GREENFIELD & JJ BURNEL			
Fire and Water (album)	EPC 25707	Epic	1983
Rain & Dole & Tea/Consequences (single)	EPCA 4076	Epic	1984
CELIA AND THE MUTATIONS			
Mony Mony/Mean To Me (single)	UA UP 36262	UA	1977
You Better Believe Me/Round and Around	UA UP 36318	UA	1977
A MARRIAGE OF CONVENIENCE			
My Young Dreams/Two Sides to Every Story	SIS 002	SIS	1985

French Ear Kiosks



TEL 42 / 86 18 02

- ilotope -
inventions
et
interventions
artistiques
(GROS & DEMI-GROS)

Technical Data

Ear kiosk : 10 ears intercommunicate or give out information.

Height : 2m 50 Width : 4m 50 Gross weight : 400kg.

Wall of communicating ears : 10 ears aligned.
Length : 12m.

Each ear weighs about 30kg.

They are constructed in polyester reinforced with fibreglass, and have good resistance to shock, handling and stacking.

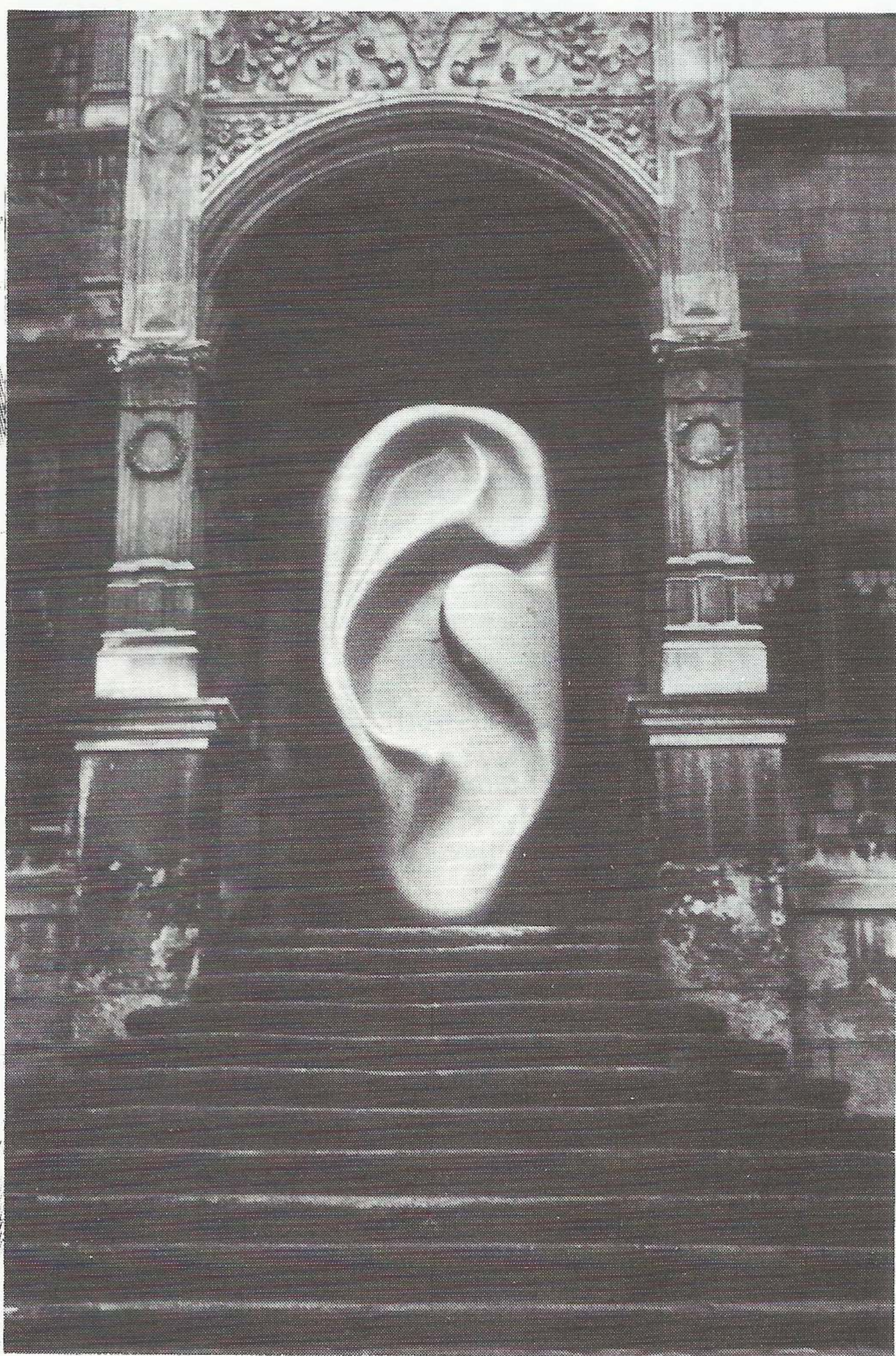
Identical models, but of a different colour, are being considered for manufacture in the future (also palletised).

PRICE : FF 7500 per ear.

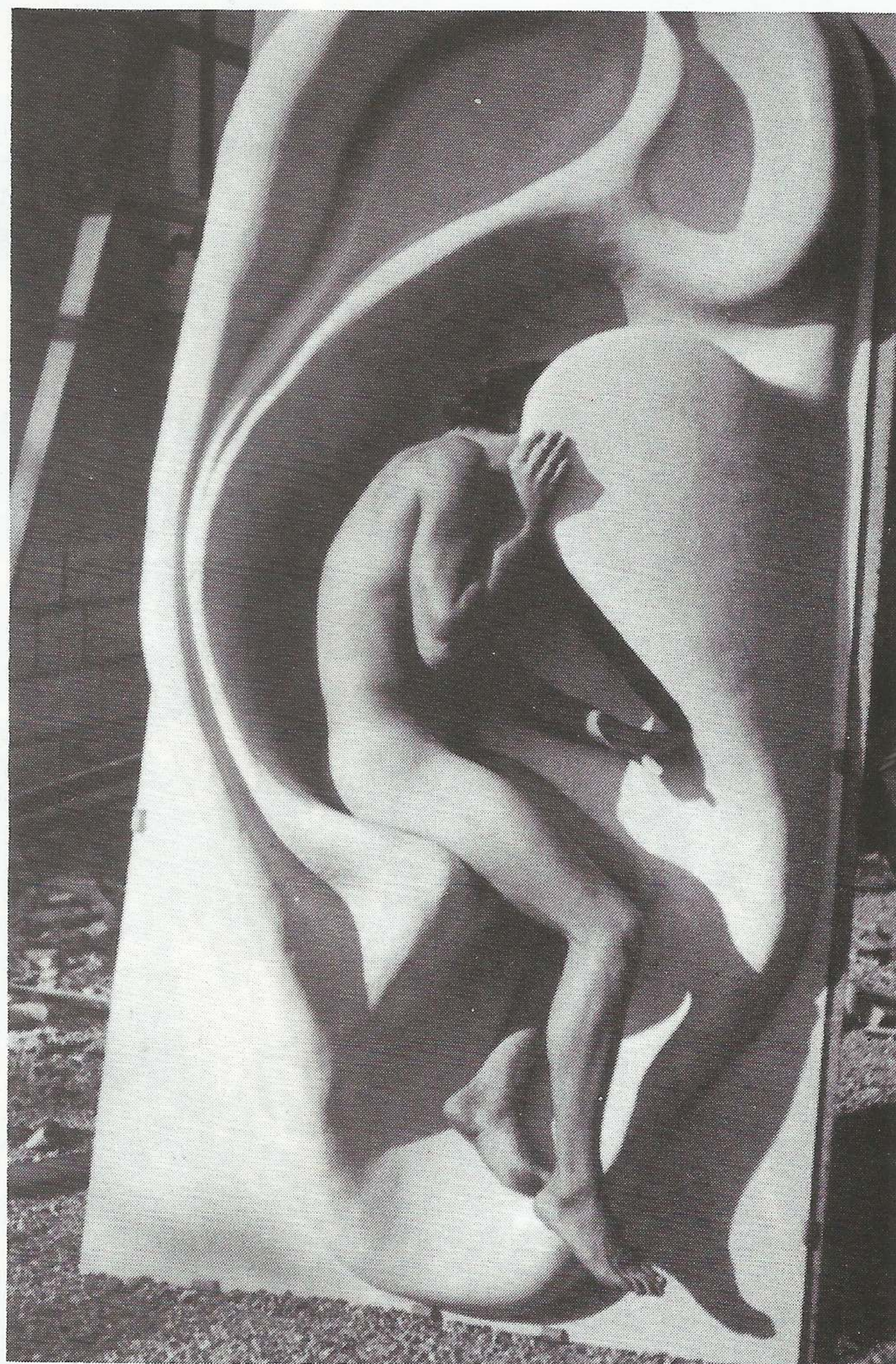
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LE KIOSQUE A OREILLES (Tours 84)



OREILLE INFORMATION

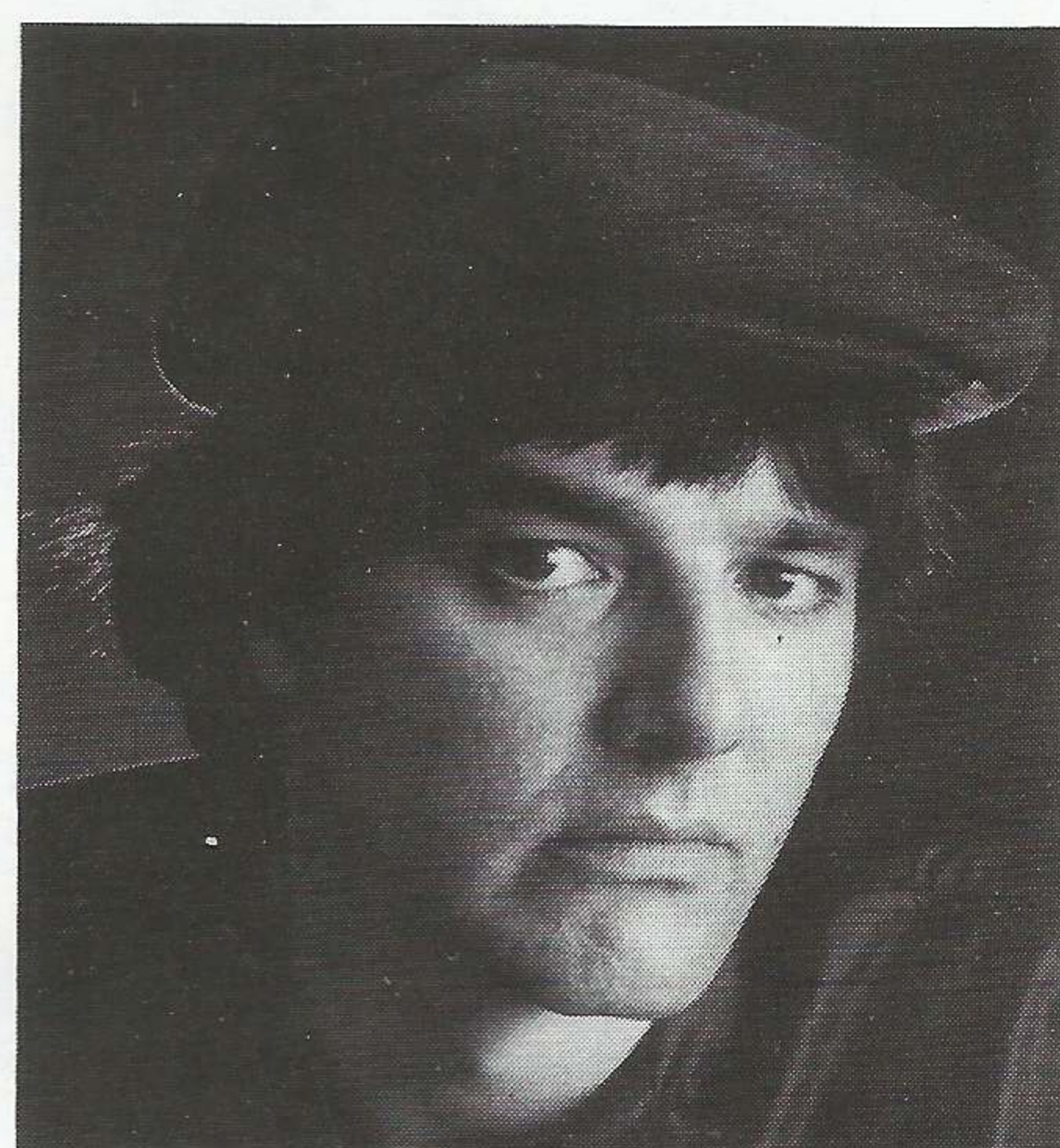
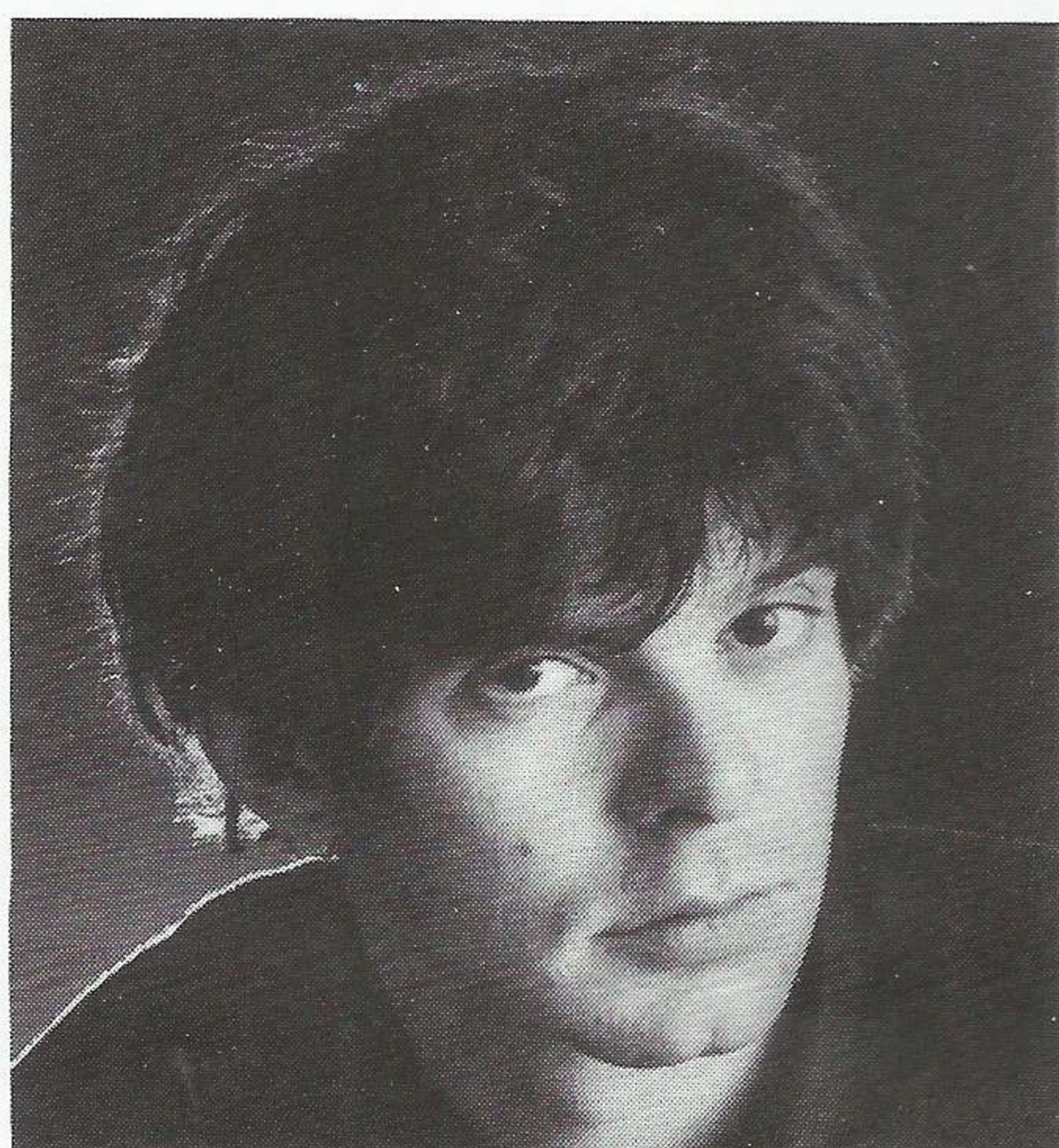
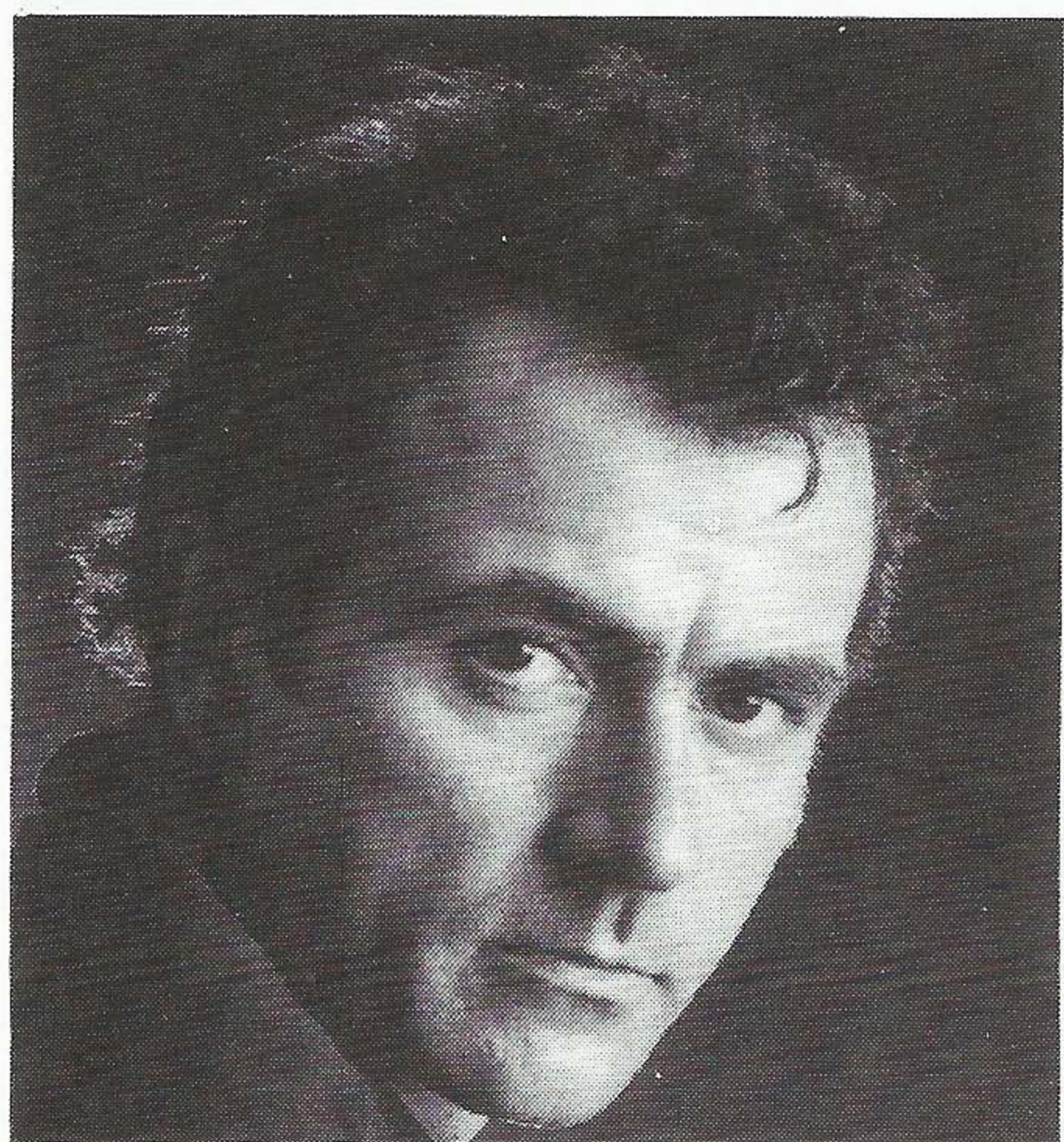


CONFESSIONAL URBAIN

PUZZLE PAGE

DEAD RINGERS

The competition for this issue was the brainwave of Mark Chadwick of Warrington, who suggests that you should send us photos which show your resemblance to a member of the band! We'll print the best in **strangled** 24. (This should be good for laughs!). We haven't thought of a suitable prize yet, but we'll see what we can come up with! Saz.



Photos Joe Gaffney



The last competition proved that you are all still out there! We had loads of entries for the caption competition, and we have had trouble selecting the final winners. Originally we planned to have one winner and one runner up, but we have had to add an extra runner up prize of another t-shirt because we couldn't choose between the two! The winner is Ant Craft from Rickmansworth with his caption:

'Hugh, 'I've always wanted to be in a film, but I didn't mean cling film.'

The two runners up are R M Moss, RAF Finningley, Doncaster with:

'Is this the Dino Wrap?'

and Stewart and Michelle Wilson (You'll have to fight for the shirt!) with:

'Boil in the bag'.

The best of the rest went like this:

'For sell-by date see base of packet', David Shaw, Stoke-on-Trent.

'OK, you win. We'll get rid of the brass section.', Jim Cunningham, Derry.

'It's not that we're worried about AIDS Rock, but you know how it is.', S Ashford, Warley.

'Further proof that The Stranglers' music is still diversifying is this photograph of the band in the studio experimenting with (w)rapping'. Neil Martin, Aylesbury.

Thanks to everyone who entered!

LETTERS

COMPACT DISC

Dear *strangled*,

After a year or more of listening to **Aural Sculpture** on cassette I have finally heard it on compact disc (I resisted buying imported copies at extortionate prices.) It was quite an experience. The quality is perfect and it brings out the music beautifully. I only hope that I don't have to wait as long for the next Stranglers LP to be put out on CD. Meanwhile, what about all their other albums?! Come on, let's have **Rattus**, **The Raven**, and **Feline**! I don't mind replacing my old LPs with these strange little silver discs. Can anyone tell me what's coming out next?

Yours,

Andy Bark, Sheffield.

EMI tell us that they are hoping to increase their CD manufacturing capacity by the end of the year, and at that time will look at their back catalogue including *The Stranglers* — Ed.

HOFMEISTER LLOYD V CARLINBLACKLABEL

CONT.

Dear *strangled*,

I feel I must object to Carlinblacklabel's letter slagging me off in the last issue. I am glad to see that my letter could actually stimulate the obviously considerable amount of time and effort which went into this reply, but must complain about the misinterpretation of my letter and the personal insults. What good do they do?

Firstly a rather (I admit) cheap jibe at a bloke's name seems to have been taken rather seriously, far too seriously in fact: 'function as a normal human being'? My God!

Also, Carl seems to be trying to persuade people that I don't want the band to succeed. I do, but not by the aggressive marketing techniques outlined in my original letter. He also insinuates that I don't like the newer material. Wrong, I said it was 'good, but not as good' as what had come before.

Why am I a prat? Because I don't happen to agree with you, Carl? You must have a pretty high opinion of yourself; maybe it's just that if you don't then no one else...no, I mustn't let myself be dragged down into that sort of slanging match. Sticks and stones may break my bones, but only reasoned argument will make me sit up and listen.

Talking of which, I liked that bit about supply and demand with regard to ticket sales, sensible argument, not simply contradiction (cue Monty Python) and general slagging off. All I can say in my defence is that it is all very well on a graph in a text book, but anyone who has studied even a small amount of economics will know that the real world just doesn't work like that. Very good if you agree with a pure

market economy, very Adam Smith, very laissez-faire, very — dare I say it? — Thatchaaargh ie. gigs for the rich.

And finally Carl, how about Lloyd Bridges, Lloyd Cole, Lloyd George, Lloyds Bank, Lloyd Evans (me) and Thatcher's three and a half million unempLloyd!

Yours

Hofmeister Lloyd, Dartford.

SOUTHERN COMFORT

Dear *strangled*,

At last! The new *strangled* has arrived in the post, and it's well worth the wait! I like the new glossy presentation of the magazine.

I was a little insulted by Clive Adams' letter, suggesting that true Stranglers fans don't exist south of Birmingham. I can't claim to be an expert on Stranglers concerts as I've only been to three, but in no way can this guy get away with saying we're not enthusiastic down here.

I first saw the band at Brighton on the **Black & White** tour, and the atmosphere was incredible. My next opportunity to see the lads was in 1981 on the **La Folie** tour at Portsmouth. Limited as my experience is, that was the best gig of my life. The hall was packed with sweating bodies swinging along with every song.

I last saw *The Stranglers* about a year ago in Bournemouth, and I'm afraid that if Clive had been there he'd have got further evidence to support his theory. Somehow the atmosphere wasn't so united and electric. The group performed brilliantly, as always, well supported by the brass section, but I found it relatively easy to make my way to the front of the stage, which says it all.

A great shame I think, but don't think support is weakening in the south. We're as keen as ever, especially in the Portsmouth region, so please include a concert in this area during the next tour. The Portsmouth area is the strongest region of Stranglers support in the country, so don't forget us!

Love-in-black

Lisa Bateman, Portsmouth.

BURNT OFFERINGS

Dear Saz,

Take my advice — never let Hugh cook you a meal if he cooks his bread (see *strangled* 21) at 450°C! I think food-in-black is taking things a bit too far.

Yours,

Kaz



Illustration Stephen Beaumont

WHAT THE PAPERS SAY

Dear Saz,

I thought you might find the 'Nolan' headline amusing, although the story was a bit grisly!

Bye

Deena Tallon

Thanks for the cutting, which we are reprinting along with a couple of others which I have had around the office for a while — Saz.

Police believe agitators are making riots worse

'BLAME THE MEN IN BLACK'

NOLANS' No 1 FAN WAS A STRANGLER

Strangler was sex mad frog!

SHELTER GRANTS

Dear Saz,

While reading some back issues of **strangled** I came across an interesting letter in issue 20 about customised Strangers' beach wear, with interesting song titles on the front. This made me think about re-arranging the names of the band to give them new ones. Jet Black becomes Jack Belt, Dave Greenfield becomes Freddie Van Glee, Hugh Cornwell becomes Ron H Chugwell, and Jean Burnell becomes Neal J Lebrun.

Yours faithfully,

Brian K K Clam (aka Mark-in-black)

Before you all write in to tell us we'd like to point out that there is only one 'I' in Burnell! Can anybody out there dream up some more witty anagrams for us? We'll print the best in the next issue — Saz (Try making an anagram out of that!)

CRUELTY TO CHILDREN

Dear Paul and Sarah,

I recently spent a day at a Polytechnic campus to attend a seminar about child abuse. I've been involved in a working party to tighten up case conferences and eliminate some of the grey areas between the various agencies involved. What happens is this, a child is treated for unexplained injuries (or non-accidental injuries, as they are sometimes called) at hospital, or a neighbour or relative reports ill-treatment, or suspected ill-treatment, or a teacher reports an incident, and social services call a case conference. This will involve the social worker and leader, doctor, teacher or head, police, probation service, health visitor, NSPCC school nurse or anyone involved with the child professionally. They then discuss all the evidence or pertaining facts and decide

whether to place the child on the abuse register, and also arrange for 'what happens next,' as it were. Because the roles are sometimes overlapping, the system can fail because one agency may think that another has done something, when that may not be the case.

I was one of the speakers at the seminar, outlining to the other agency representatives the teacher's role. Most commonly abuse occurs in children under five, which is why so much of it goes undetected, but a teacher is probably the one person outside the home who sees a child on a regular basis for five or six hours a day. However, Victims of abuse are notoriously bad attenders, absences usually follow a pattern. Figures vary from agency to agency, but six in a thousand children born are likely to become victims of child abuse. Those figures are based on actual cases, how many others are not reported we can only guess at the numbers. That means there may be 6,000 cases a year reaching 'conference', if not court, levels. Out of those at least 350-400 will be seriously injured, multiple fractures and bruising, and fractured skulls or blood clots on the brain, and of those sixty will die. That's more than one a week over a year period. What's frightening is that since it was a shock-horror thing in the papers fifteen years ago, when the term 'baby battering' was first used, attitudes are hardening towards it. It hardly makes the news, unless the media are short of something else to write about. The Beckford case only got the publicity it did for that very reason.

Dr Haclear, an expert on the diagnosis side of things, shocked the audience by announcing that even in the medical profession there are a few doctors who don't really believe that it exists. They can be convinced by the 'niceness' of some

parents. Courts are similarly hoodwinked by clever QCs. In child abuse cases there are no such things as 'nice' parents. He showed some slides to help the newly qualified or inexperienced person to recognise the more obvious signs. He saved the real stomach turners until last. There were three pictures of Maria Colwell, taken in the hospital before the post-mortem. I've seen them before, but they still made me cry. Her step-father told the police she'd fallen down the stairs. It would have been a more plausible excuse to say she'd been hit by a train because there wasn't an inch of her little body that wasn't black and blue.

We've barely made any progress in the last fifteen years. Little children are still being beaten and tortured behind closed doors in all sorts of homes, and their cries go unheard. Children have no voice with which to air their misery. They can't stand up and tell the world of their lot. They have to rely on someone to do it for them, but first that someone has to notice and then, who knows if any one will listen, or even cares.

Nichola Still, Primary School Teacher, Brighton.

The NSPCC receive financial help from the government, but over 80% of their funds come from voluntary donations. If you would like to help please send your donations to The NSPCC, 67 Saffron Hill, London EC1N 8RS — Ed.



PARTY POOPER

Dear SIS,

Anyone who read the review of the **My Young Dreams** launch party and the letters page in **strangled** 22 and who didn't attend the event would be forgiven for thinking that they had missed a great night out. However, I don't think that this issue painted a true picture of the event. In fact I didn't write earlier because I assumed that the issue following the event (issue 22) would include an apology by the people responsible for ripping off the fans and have a letters page full of complaints.

On first hearing of the event I thought what a great idea it was. There was no question of me missing it. Originally I felt that the ticket price of £6 was reasonable, expecting decent premises, food, the chance to meet one or two Stranglers, etc., but during and after the party I felt that I had been ripped off. What did I actually get for £6? The building where the 'party' took place was a right hole! How did anyone expect to get the original three hundred people to enjoy themselves (let alone the four hundred that turned up) in such a small space? It was a small room, no seating, with a bar (ha ha!) and a merchandise stall crammed in as well. Not only that, but the video screen and PA system took up a considerable amount of room as well. It was almost impossible to move at times and very uncomfortable. Let's face it, this wasn't a gig, it was a six hour long social event, and I'm sure most people would have preferred a more comfortable place with plenty of room. I don't think that the excuse of too many people turning up on the night is a good one. Anyway, how much would it cost to hire this poxy little room, I thought. I don't know how much in London, but I do know of, and I'm sure other fans who were there know of, local village halls, youth clubs, social clubs, etc., etc., who would have offered better premises at a charge which, divided between three hundred people would have cost about fifty pence a head, and possibly some of these places would already have proper bar facilities.

I also remember that the ticket price included food. Was everyone entitled to an equal amount? Was the idea to fight for an equal amount? I think I managed to get hold of a bap, some lettuce and a few peanuts. That couldn't have cost much. I'm not complaining about not getting any food, but I do object to paying for something I didn't receive just because of bad organisation. Let's face it, four hundred people paying £6 each is a lot of money, considering that the only basic overheads seemed to me to be the hire of the studio (?), the video screen, printing of tickets and (maybe) the bar. Or do we have to pay for the privilege of meeting The Stranglers as well? Even when there's only two of them and they aren't performing.

As far as value for money is concerned I think that the party was a rip-off, a money making exercise to line someone's pockets at the expense of true fans. Added to the cost of the ticket was train fare from Nottingham and overnight accommodation (and I am aware that many people travelled further than I did) which made it a pretty expensive weekend. Let's not forget that we can all normally go and see all The Stranglers playing live for less than the cost of this event.

I've followed The Stranglers for about eight years, seen them live all over the country and in Europe. I've had no, or very little, cause for complaint in the past. They are still the best band around and SIS is second to none. I wouldn't have written this letter unless I felt like a true fan let down. During the party I spoke to many other fans who felt the same as me and who probably haven't written in because they, like me, decided to grin and bear the evening. In fact, the high point of my evening was having a piss in the bogs with Dave Greenfield (and bag)!

I haven't mentioned any of the good points about the evening as that was all that was put across in the last issue. Please print this letter as it will give other fans a different picture of the event and hopefully ensure that future events are better organised and value for money.

Yours in black

Barry Spooner, Nottingham.

We were sorry to hear that the **My Young Dreams** launch party was less than a great night out for you — and for some other fans, although we have yet to hear from these, which may explain the lack of a 'letters page full of complaints' in **strangled** 22. Nadine Baggott's article is based on her attendance at the event and on conversations she had with fans who seemed to be enjoying themselves. The picture it paints is accurate from her point of view.

The £6 cost of the ticket covered refreshment and venue costs and was inclusive of VAT (Fifteen percent straight to the government!). We appreciate that the venue was small considering the numbers who turned up, but it was considerably cheaper than, say, the cost of hiring a hotel facility; and the fact that it is a rehearsal studio meant that there was a PA already available at a very reasonable rate. Our aim was to keep the costs as low as possible, and we feel we managed to do this, given that the event was held in central London. You will appreciate that, because it was a launch party, many of those involved in recording the single were invited, which not only pushed the numbers up, but made it essential to hold the party in London. London is far easier to get to for most people than a village hall in the Midlands!

The caterers were working to a budget of £2 per head for food, and when they started serving they did try to apportion helpings, but fans behaved so badly around the food ('Like a pack of wild animals', in the words of one caterer) it was decided to let them fight for it!

As for only half of The Stranglers being there, the band's attendance, wholly or in part, was never guaranteed. As for the party costing more than seeing The Stranglers live, we feel that considering it was a one-off event in a central London location, lasting from 6pm until midnight, with only two breaks from rare videos, continuing after midnight with a tape of the last Paris gig, including **Shaking Like A Leaf**, it was pretty good value for money. There wouldn't even have been access to a bar, had we hired a hotel venue, because of the 'under age' ruling affecting some younger fans.

As for lining people's pockets, this is both untrue and unfair to those involved. All those who worked hard to put on the event gave their services free, including those manning the equipment — and Dino! You may be interested to know that your 'highspot' (meeting Dave in the conveniences!) was an expensive little item on the agenda. The Portaloo hire cost £269.50 and we also had to pay for studio hire, hire of two different VCRs, an audio cassette deck, a video projector and screen, and printing. The very small profits made went towards offsetting some of the promotion costs of the single.

True fans like you are very much appreciated, and we value your comments. However, we hope you won't go on feeling like 'a true fan let down' — Anne.



a Marriage of Conveniences.

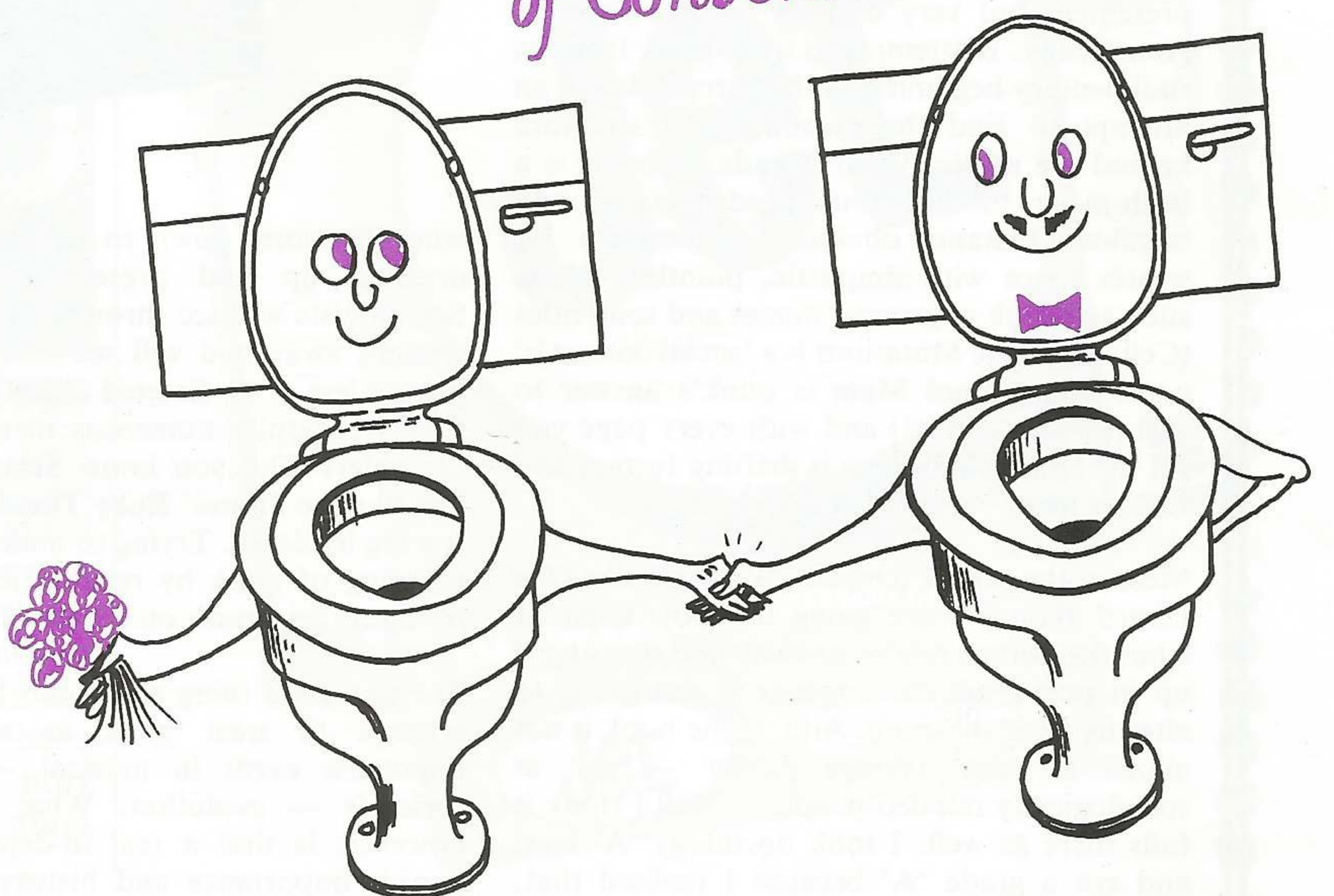


Illustration Tim Ford

SMALL

WANTED a copy of **strangled** vol 2 number 3. Good price paid. Write to John Dowling, Braeling, Grosvenor Road, Stonehouse, Glos GL10 2WD. Hello to Sam-in-black from Tamworth. **FOR SALE Hope & Anchor** double LP,

Black & White LP with white EP, **Skin Deep** 12" with grained sleeve. **WANTED** Bunnymen 7" and 12" singles in pic covers. B Griffin, Glenfinn Road, Ballybofey, Co Donegal, Ireland. **MICHELLE** 1986 is in celebration of

the **European Female** and when all is said and all is over then can we come out. L. Stewart.

FOR SALE OR SWAP **strangled** vol 2 numbers 1-22 with binder, NZ pressings of **Feline** and **Live X-Cert** cassettes and

European Female single. **WANTED** **Nosferatu**, **Fire & Water**, and **Buzzcocks** **Different Kitchen** albums, **Rattus** inner sleeve and pre 1980 **Stranglers** recordings. Write to Muz-in-black, 26 Centennial Avenue, Alexandra, New Zealand.

WANTED Any cuttings, photos or posters of **The Stranglers** 77-85. Also I would like to hear from female **Stranglers** fans throughout the North-East (photos please). Get writing 'cos it's **All Quiet On The Eastern Front**. Paul McDonough, 25 Coburg Street, Gateshead, Tyne & Wear NE8 1NP.

FOR SALE **Great Lost Stranglers** LP (Jap), **LMDE** 5 track with poster, **Aural Sculpture** demo. **3DRaven** with Aussie insert, **Black & White** with white EP, **WWTW** 12" (Jap), **Don't Bring Harry** 6 track 12" (Jap), **Paradise** 7" promo, **Skin Deep** leather 12", **Bear Cage** 12", **No Mercy** 12". **WANTED** **strangled** 11 and 13. Offers to Murdo Thomson, 11 Hartington Gardens, Edinburgh.

21 YEAR OLD MIB wants to hear from 18-21 year old WIB. Also into **Damned**,

BOOK REVIEW

ONE CHORD WONDERS

How would you describe **The Stranglers**? Brilliant? Magnificent? Unique? Exciting? Yes, these are all words I would use too, but recently I read a somewhat different perspective on the band's bountiful talent. It went something like this...

'The ideology of sincerity works to cement énonciation and énoncé for **The Stranglers**.' Catchy, huh? I bet that's just what you thought last time you cried to **La Folie**, pogoed to **Down In The Sewer** or died to **The Raven**. I mean, it's so *obvious* isn't it? Well no, not really. The whole problem with this book is that it is miles away from the real world of words and miles away from 'the point'. 'The point' of *One Chord Wonders* is to be the first major sociological exposé of that most wonderful of modern phenomena — punk rock. The author David Laing's previous work includes *The Marxist Theory of Art*, as I am sure you all knew (!!!) and quite frankly I wish he had stuck with that rather dubious subject matter rather than meddling in a part of our lives he obviously has no passion for whatsoever.

Mr Laing's creation is very worthy, very well presented, but very dull. A bit like **Princess Anne** really. It attempts to trace punk from its rudimentary beginning to the current day in an attempt to find the meaning and structure behind the music. What it ends up being is a mish-mash of ludicrous academicizing and banal and blatantly obvious non-comment. He wastes space with simplistic, pointless things such as a look at groups' names and song titles (*Celia And The Mutations* is a 'social outcast's' name and **School Mam** is punk's answer to soft-porn, it seems!) and with every page you get the feeling Mr Laing is drifting further and further away from the real 'point'.

Most of the people tempted by a book like *One Chord Wonders* are going to know most of what the author relates anyway and dressing it up in post-graduate language is not going to alter its basic meaning. And, if the book is not aimed at your average punter — just at sociologically minded people — well I think it fails there as well. I took Sociology 'A' level and got a grade 'A' because I realised that,

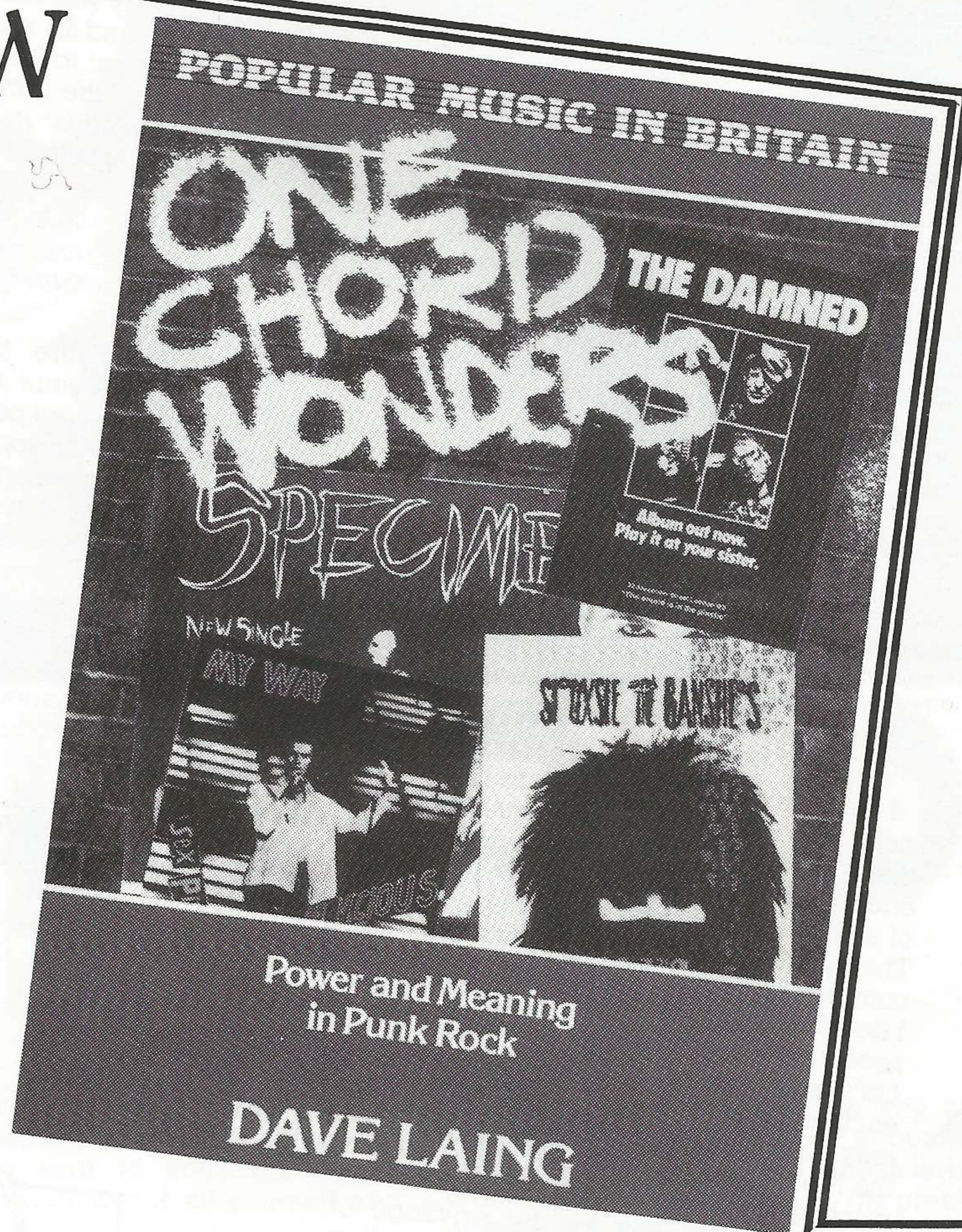
when it comes down to it, Sociology is just dressing up and presenting the obvious. Sociologists will see through Mr Laing's book straight away and will see it is a mask for a passionless, ill-directed argument. Quite frankly, despite numerous mentions for **The Stranglers** (Did you know **Strange Little Girl** was like the **Stones**' **Ruby Tuesday**?) this book is a big let down. Trying to understand the real meaning of punk by reading its pages is like trying to get drunk on a case of **Barbican**.

The one good thing about this book is it does attempt to treat punk as a serious and important event in musical — and British society's — evolution. What lets it down, however, is that a real in-depth analysis of punk's importance and history should come

from someone involved in it and not some well-meaning academic who probably knows less about the real 'point' than everybody reading this article. Personally, I loved that whole period — its romantic ideals, its brilliant music and its inspiring sense of youth-led revolution. It would be a pity if someone in years to come picked up this book and thought that it represented what really happened during those heady days. Punk rock deserves a better literary epitaph than this.

Sam Holliday.

One Chord Wonders — The Power And Meaning Of Punk Rock by David Laing. Open University Press 1985 (ISBN 0 335 150659) Cost £6.95.



Clash and Buzzcocks. Hope to hear from you soon! Ian Culver, 56 Constable Place, Sheffield S14 1AX. **GARETH, DAVE AND SIMON.** Thanks for helping two WIBs at the party. If you would like some of the photos phone (0202) 532480. Suzanne and Nyree in black.

OMAR LACOSTE!! Have you got the Support Crew t-shirts printed yet? Contact me at the Portsmouth address. Josh.

WANTED Pink EP (in pic sleeve) and White EP. Must be in good condition. Pay up to £5 for each. Julian Skelton, 16 Butchill Avenue, Sheffield S5 9DG. **STRANGLERS FANS** help me! I want the following records desperately: Orange Juice — **Felicity flexi, Falling and Laughing, Blue Boy, Poor Old Soul, Simply Thrilled, Honey 7"**s Aztec Camera. **Mattress of Wire and Just Like Gold 7"**s (all in Postcard record bags — except flexi). To swap for the lot I offer **Feline** demo (with free 7" and insert), **Feline** tour poster, **Fire & Water** demo, **US Choosey Susie** EP on IRS, **Rattus** cassette (label has Stranglers spelt as Strangers — Fame re-issue TCFA 3001). Write to Richard, 483 Altrincham Road, Baguley, Manchester M23 8AR (Will consider smaller deal).

FOR SALE No More Heroes (wreath label) £5, **Straighten Out** £3, **Walk On By** £2. All pic sleeves. **WANTED** No Mercy 12", **Rain & Dole & Tea, Euroman Cometh, Freddie Laker.** Tel Shaun on 0222 27901.

WANTED Anyone who's got volume 1 of **strangled** for sale, let me know. I guarantee you a good price. Write to Paul Mason, 30 Byron Avenue, Mansfield Woodhouse, Mansfield, Notts NG19 9JP.

I'M AN 18 YEAR OLD AMERICAN who is travelling in Europe this summer, and I don't know many people there! Feel free to write to me. Gorg Balandran, 14411 Strait, Westminster, CA 92683, USA.

A boy and a girl like Manuelle & Shaun Driving along, getting away from it all. Shaun is on the inside, Manuelle too And now all we need is a van that will go We shouted go vanny, go vanny Go vanny, go vanny go go go But it just won't go!

JOOLS-IN-BLACK is looking for lonely Dutch or French girls-in-black (15-20) who are into The Stranglers and are good looking. If you qualify please write enclosing photo. **WANTED** 3D **Raven** in good condition for £10 or under. Julian Skelton, 16 Butchill Avenue, Sheffield, S Yorks S5 9DG.

FOR SALE U2, Cure, PIL, Clash, Pistols, Killing Joke, Bunnymen, Sisters, Siouxsie, New Order, Duran, Culture Club and The Stranglers 7", 12" and LPs (imports, rarities etc.) Write with sae to S Goodwin, 61 Penyston Road, Maidenhead, Berks SL6 6EJ.

WANTED Any Sex Pistols rare recordings, imports or posters. Anything considered, your price paid. Mark Hugman, c/o 38 Mytchett Farm, Mytchett Road, Mytchett, Camberley, Surrey GU16 6AB.

FOR SALE Stranglers collectors discography (55 pages computer printed — includes imports, promos, acetates and mispressings) £2 each (for production and postage). **WANTED** rarities, promos and imports and Cure, Fuzztones/Tina Peel records. Hi to all members of The Cult Of Fuzz. Get in touch and give me your 99th floor flexis! Ring (0249) 720535, or write to Duncan Harbour, Hawthornes, Startley, Chippenham, Wilts SN15 5HG.

WANTED Information of Stranglers on TV. Gary, 7 Westcote Avenue, Birmingham B31 5NS.

WANTED Girl From The Snow Country (Dutch or British — in pic sleeve), your price paid. Also any concert photos from 1985, import singles or rarities. Is there anyone in Japan who would like to correspond and exchange merchandise? **FOR SALE** concert photos, cuttings, posters and records (including imports). Large list: reasonable prices. Graham Robertson, 1/3 Dunsyre House, 33 Calder Crescent, Sighthill, Edinburgh EH11 4JH.

WANTED Stranglers rare records. Some swaps available or reasonable cash prices paid. Please send the fullest possible details — including quality and price. Sam Holliday, 327 Masefield Drive, Leyfields, Tamworth, Staffs. PS To everyone I met at Utrecht: Keep your eyes peeled for the next foreign trip so that we can continue our dark search into the nice 'n' sleazy highspots of Europe.

MARTIN-IN-BLACK Fond Adieus, but never say goodbye. Hope we meet again — maybe at the next Stranglers concert, eh? Jackie-in-black, Dalkeith.

WANTED No Mercy EP, **Snow Country** and **Bear Cage 12"** (in pic sleeve only). T Walsh, 13 Rake Street, Bury, Lancs.

MAXINE W — You'll get the ring eventually. Love you always. John H xxx.

FOR SALE OR SWAP Tits EP £6, **Family** (hearts cover) £3.50, **Skin Deep** leather 7" £2.50, **Choosey Suzie/Do The European** EP £4. Pref swap for demos. All in good condition and all prices open to offer. Hi to Bones in Luton (Did you get the tape?) Joel in Belgium, Paul, Mike, Tony, Adam (Station 5), Mansi & Lauren, Chris & Jackie, Andy P & Cathy and anyone I've forgotten. John Hallworth, 31 Victoria Street, Denton, Manchester M34 3GU.

DAMNED FANZINE for sale — Issue 1, inc interview and rarities article: Issue 2 — special 10th Anniversary issue. Price 35p each + A4 sae. Also for sale **Is It A Dream 12"** (fully autographed) £6.70 inc P&P. **WANTED** Damned rarities to swap. Please send lists and sae if possible. Especially wanted overseas contacts to swap records etc. Please write to David Martin, Bunkerhill, Abbotsford Road, North Berwick, East Lothian, Scotland EH38 5DB Tel (0620) 2863.

FOR SALE Peasant/Choosey Susie (original), **Walk On By** (white vinyl), **Walk On By** (Japanese), **Harry** EP, **Let Me Down Easy 7"** and 12", **Paradise, Golden Brown/Strange Little Girl, Skin Deep** (skin texture sleeve), **No Mercy** (ear shaped disc), **Spain** (Spanish), 3D **Raven**, gatefold **X-Cert. WANTED** Great Lost Stranglers Album and Great Lost Contd. **ALSO FOR SALE** Hi-fi turntable/amp/speakers — £70 ono. Phone Richard on Powys (068 681) 580 after 5pm with offers.

WANTED Spain (Spanish) to swap for The Police **Don't Stand So Close To me** (Italian). Write to Steven Smith, 45 New Street, Dalry, Ayrshire KA24 5AQ.

JOSH-IN-BLACK — Good God ...Do you live nowhere? You're getting Fanta. See you later — 'H'-in-black.

MALE STRANGLERS FAN 32 seeks girlfriend. More info and my photo provided for repliers. Write to 'Rube', 19 Cantley Gardens, Gants Hill, Ilford, Essex IG2 6QB.

FOR SALE a set of Stranglers promo playing cards £20 ono (There's not many of these around) or I will part/ex for a good copy of **Euroman** and £10. Also VHS video **Collection** £10 and VHS Siouxsie video £10, or both for £17 + P&P, or will swap for **Great Lost** or **Great Lost Cont** or **Euroman** (and £5). **WANTED** The above three albums and **Let Me Down Easy 12"** with Vladimir

ADS

Goes To Havana. Good prices paid. Ring Carl on Chorley (Lancs) 67100.

TO MANCHESTER'S FINEST in '86 good luck. Many thanks for Beeej 'Jet' Widdall, Tats, J Cool and Joey B. Who says good music's dead? Dave.

WANTED anything to do with the Buzzcocks, especially singles and badges; Clash singles (in pic sleeves) **Magnificent 7, Hitsville UK, The Call Up, Bankrobber, London Calling, White Man, Clash City Rockers, Complete Control, Remote Control.** Also wanted Stranglers' singles (in pic sleeves) **Walk On By, WWTW, Thrown Away, Family, Golden Brown, Bear Cage.** Write to Graeme Rowland, Bradstones, The Street, Teffont, Salisbury, Wilts SP3 5QP.

WANTED **Euroman, E Female** pic disc, **US EP** (free with **Stranglers IV, White Room.** Pic covers where possible. Must be in good condition. Your price paid (Don't rip me off — I'm a MIB). Write to Robert Stevenson, 16 White Street, Whitburn, West Lothian, Scotland.

NEVER-IN-BLACK Jase. Happy Birthday. Meet me in the bandstand? Don't go jumping over too many walls — c'est la folie. Write to me in Paris and send and Fry's. God bless ya (+ Russia).

24 YEAR OLD WIB moving to Glasgow in September to study for a year would like to hear from and meet Stranglers fans (male or female) in the area. Lisa Homan, 4834 Haley Drive, Castro Valley, California 94546, USA.

WANTED **Euroman** promo poster. **FOR SALE** Westone thunder 1A bass guitar — black, and Roland Super Cube 40 plus amp, both immaculate and still under guarantee £270 ono. Also **SWAP OR SELL** records by PIL, Pistols, Banshees for Stranglers or Damned. Alright Kipper-in-black! Write to Gary, 8 Bevan House, Raphael Drive, Watford, Herts WD2 4GT.

FOR SALE N Zealand **Skin Deep** and **Let Me Down Easy** £10 each, Australian **Skin Deep** £10, UK **Paradise** promo in pic sleeve £8, UK **Harry** EP in pic sleeve £2. Other early singles available. 1981 EMI press release £3. MYD launch party photos of Jet and Dave — write for details **WANTED** RARE Stranglers and Sisters records. All correspondence to Ian Macdonald, 99 Woodheyas Road, Neasden, London NW10 9DE. Also lots of love and cuddles to Sam, and a plain old hello to Mat (fat bastard in black) and Roy (a really ace dude). Rise and reverberate.

FOR SALE **European Female** pic disc (mint), **Nuclear Device** demo, **European Female** promo (near mint), **The Collection** (German), **Rattus** gatefold, **Midnight Summer Dream 12"** (Dutch, pic), **WWTW 12"** EP (Jap), **Golden Brown 12"** (German, pic). Also in vgc — **The Raven 7"** (US, pic), **5 Minutes 7"** (Jap, pic), **Sverige 7"** (pic) and **Sleazy, 5 Minutes, Walk On By, Nuclear Device,**

Bear Cage, Golden Brown, La Folie and **European Female** (all pics). **Collection** video £8. Will exchange for the following Level 42 records, **Pursuit Of Accidents** and early singles. Offers with sae to W Mowbray, 30 Albany Road, Old Windsor, Berks SL4 2QA.

FOR SALE **Fire & Water** cassette, **Bear Cage 12"** and many more. Send sae to Malcolm Thompson, 84 Lincoln Road, South Shields, Tyne & Wear NE34 7JE.

WANTED **Euroman Cometh.** Tel Bath (0225) 22547, or write to Mark Workman, 58 Claude Avenue, Oldfield Park, Bath BA2 1AG.

STRANGLERS POSTERS WANTED — good prices paid. Phone Adrian on Bath (0225) 331975, or write to 12 Canterbury Close, Lawn, Swindon SN3 1HU.

BASSIST looking to form band in E London/W Essex area, influences Stranglers, New Model Army, (earlier) Cure. Dave, 11 Beverley Crescent, Woodford Green, Essex IG8 9DD.

DECLAN ALLEN You promised you'd get in touch! Saz.

FOR SALE Stanglers rarities, including **Mony Mony** (demo), **Black & White** (A&M, marbled vinyl), **Peaches** (pic), **Don't Bring Harry** (French 7"), Hope & Anchor double LP, and many more. K Brewer, 64 Fairway, Stifford Clays, nr Grays, Essex RM16 2AJ.

HELLO! I need **Bear Cage 12"** (pic), **La Folie** (any import except French), **Grip** (pic), **Peaches** (pic), **You Better Believe Me** and **Choosey Susie** (orig). **FOR SALE OR SWAP** Ramones — 1st album, **Rocket to Russia, Leave Home** — all Portuguese, offers. **Damned The Black Album** (on Big Beat with orig Big Beat label and free poster) offers. Contact Neil Holdway, 57 Bouverie parade, Sneyd Green, Stoke-on-Trent, Staffs ST1 6JH.

HELLO to Alisha Thompson — I love you xxx Spear are very good, but not quite as good as the Meninblack.

FOR SALE French **Rattus** £7, French **Collection** £6, German **Collection** £5, Italian **Raven** £7, Japenese **La Folie** £12, New Zealand **Raven** £8, **Meninblack** £7, **La Folie** £6, **Collection** £7, Yugoslavian **Meninblack** £8, **Collection** UK test-pressing (rare) £24, **No More Heroes** USA white label promo (rare) £20, pink EP (pic) £5, **La Folie** UK cassette on Liberty £2, **Rattus** UK cassette on UA £3, **No more Heroes** USA cassette (no inlay sleeve) £4, **Spain/Punch & Judy 7"** very rare Spanish release (pic) — offers. All prices include P&P and recorded delivery. Write to Roy Smith, 89 Heron Hill, Upper Belvedere, Kent DA17 5HJ. **WANTED** live photos of The Stanglers **Aural Sculpture** tour '85. Harold Zyp, H. Colleniusstraat 25A Groningen, Holland 9718KS.

All small ads are placed free, but as we can't check them out, you reply at your own risk!



Photo: Courtesy of Columbia-Emi-Warner Distributors Ltd